DAVID KIBBE'S

METAMORPHOSIS

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Discover Your Image Identity and Dazzle as Only YOU *Can*

Kibbe, David

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SCIENCE & TECHNOLOGY

Credits

Cover photo: Silver cocktail dress, Harriet Selling (Martha's Trump Tower), pink cashmere two-piece dress, Jonathon (Martha's Trump Tower), tomato wool crepe suit, Carole Little. On Lisa Steinman: Pastel chevron beaded gown, Bob Mackie; earrings, Kenneth Jay Lane. On Susan Slavin: Emerald beaded bustier gown, Bob Mackie. On Gina Sharpe: Ivory raw silk pants ensemble, Anne Klein. On Judy Moschera: Jade dress, Nicole Miller; jewelry, Zoë Coste. On Lisa Fogel: Jewelry, Zoë Coste; shoes, Maraolo. On Joni O'Keefe: Teal silk dress, Argenti; copper beaded bag, Stuart Weitzman; shoes, Maraolo. On Mary Youell: Peach linen coatdress, Tahari. On Diane Roskies: Navy/white silk pants ensemble, Blassport; shoes, Bruno Magli. On Diane Davies: Blush sarong suit, Criscione; shoes, la marca. On Marcia Farrot: Peach duster/pants ensemble, Tahari (Macy's NY); jewelry, Jessica Rose at Artwear. On Trish Lande: Peach silk jacket, bronze linen skirt, Anne Klein II. On Marcy Glanz: Coffee wool/silk suit, Valentino; shoes, Andrea Pfeister. On Maryrose Leggio: Multi-colored silk jacket/dress ensemble, Mila Schön; earrings, Zoë Coste. On Heidi Landau: Tomato knit dress, Andrea Jovine; jewelry, Zoë Coste.

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This book is dedicated, with much love, to Susan Slavin. She is my inspiration, my muse, and most of all, my soul mate. She has brought a light to the world by expressing her radiant Truth through her devoted commitment to being all that she is. This is my ideal of Beauty in its purest and most powerful form. She is a stunning example to us all.

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FOREWORD: A WORD OF WELCOME

Dear Friend,

Hello! Let me introduce myself before we go any further. My name is David Kibbe, and I am here to bring you some new concepts about beauty. I call you friend, because that's what I hope we'll become by the time you finish this book! You're about to begin an extraordinary journey of self-discovery which I would like to guide you on, so let me share a little bit of what I hope we can accomplish together as we travel along the road of this rather unique trip. Since we're going to be sharing some intimate secrets with each other through the course of our progression, I'd like to make sure you are acquainted with my motivation for wanting to take you with me on this path.

I began my work a number of years ago, when I first realized that a new approach to beauty was desperately needed. Everywhere I turned, I saw women reading books and articles advising them to strip away their individuality. For years, I watched masses of women being conned into spending fortunes on clothes that were unflattering and unfulfilling. I cringed inside while watching thousands upon thousands of women being tortured at hair salons, and undergoing untold atrocities at makeup counters across the country—all in the name of a falsely labeled "beauty" that was simply designed to make the mass merchandising of products easier!

What I *never* saw, through all the elaborate routines undergone, or despite all the expensive products purchased, was any evidence that the energy, effort, time, and money being spent was actually making the involved woman *feel better about herself!* In fact, instead of creating positive attitudes of self-worth, or even simplifying a woman's life by saving her time or money, the result nearly always created *more* confusion, and even pain!

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Let's face it; most of the information and products available are presented to you to "correct" presumed "flaws," as well as to promote the notion that you are not beautiful *unless* you use them!

To my way of thinking, here lies the rub; for how many skin creams can you massage into your face at night? How many shades of eyeshadow can you cram onto your eyelids? How many more chemicals can you put on your hair before you go completely bald? Not to mention the fact that with the population explosion, available closet space seems to shrink each year! It is my humble opinion that the *last* thing today's woman needs is more "new" products, machines, or the rehashing of outdated and outworn techniques. Yet another beauty book that simply prescribes general rules of blandness to further mass-marketed conformity is *not* something I feel would be even *remotely* valuable to you!

What I do believe would be of *enormous* help is for us to sit down together, *before* you give any thought to tortuous routines or overpriced products, and begin to *appreciate who you are* and to discover just what *your* unique beauty is all about!

In fact, I think by far the most appropriate and important thing we can do at this point is to examine and, possibly, redefine the very term "beauty." To do so, I would suggest we reach back to a few years ago, to the heyday of the old Hollywood studio system, when beauty was actually an art form—when the most talented and creative forces in the world were brought together to help the actresses of the day create an imagery that at times reached mythic proportion. Think back, if you will, to the glory days of Katharine Hepburn, Jean Harlow, Carole Lombard, Bette Davis, Rosalind Russell, and the like.

In those golden years, we learned that *beauty came from individuality.* Each of our celebrants was known for her *specific* beauty, based on the combination of how her unique physical features were brought out and enhanced her unique personality.

Unfortunately, in today's mass-merchandized society, we've gotten much too far away from the celebration of the individual in our way of working with beauty. The result is, despite the fact that we live in a society that has more information, more techniques, and is able to do more miraculous work than was ever dreamed of just a few short years ago, our work with beauty has become far *less* sophisticated than it was before the advent of all our supertechnology!

If you doubt this, simply try to come up with a list of ladies who can even begin to remotely compare to the aforementioned Hollywood queens of yore. It's just about impossible, isn't it? While it's certainly true that there are some very attractive women in prominent positions, it's extremely difficult to come up with any who have the aura of "specificness" associated with an appearance that is *based solely on expressing the uniqueness of the individual!*

Today's stars and role models tend to be somewhat bland, homogenized in their appearances, when you compare them to those of the past, don't they? But do they *have* to be this way? Must individuality be sacrificed in the name of progress, convenience, and our fast-moving society? After all, this is the 1980s. Is the old way of looking at oneself really simply an anachronism better left to another era?

Well, I say *no!* There is nothing contemporary, modern, progressive, or free about toning down everything special that Nature blessed you with in order to facilitate mass-marketed conformity! This is the Age of the Individual—and I think it is high time for technology to be used as a *tool by* the individual, rather than the individual's becoming a slave to technology!

You don't need a retinue of designers, hairdressers, and makeup artists fussing over you the way the old Hollywood stars had in order to achieve this. The utter glory of living in this age of ours is that things can be so convenient once you learn to *use and master the tools for your self-expression.*

That's all *real* beauty is, my friend: *self-expression.* The truth of the matter is, if you can first learn to appreciate the unique creature you truly are, and then simply express your uniqueness in your appearance, you will be beautiful beyond your wildest imaginings!

More important, you will *feel* beautiful in a way, and with a depth, that you have never before experienced.

Ultimately, that is what *Metamorphosis* is all about. This is a journey of self-discovery, self-appreciation, and self-expression. I think you will find it very different from anything you've ever read, or undergone, in the area of beauty up until this moment!

I hope you will find it exciting. I know you will find new information and extremely different concepts and ideas along the way. There may be times when you have to rearrange your thinking a bit and expand your consciousness to include new ideas and visions.

If you will try to keep an open heart and an open mind, I will guide you every step of the way. I've been creating this system for a number of years now, working with women in my studio and salon in New York City. And I've seen the most dazzling results imaginable, both in the outer transformations and in the inner growth that takes place along the way.

What I very much want to do is to share this process with you as if you were able to visit me personally. You're going to find that this is not any "quick-fix" makeover. *It is a blueprint for a lifetime's worth of growth.* I'm most pleased to be able to share it with you now.

Welcome to the world of *David Kibbe's Metamorphosis!* Just remember, as you undergo this process, we are not seeking to turn you into something or someone you're not, we are merely trying to help you discover *all the things you are*—and to show you how to express them in your appearance with ease, confidence, and the utmost sense of joy. And that, my friend, is *my* definition of beauty!

Let's get started!
David

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INTRODUCTION

Do you realize that Nature created you perfectly? It's true! There's not one thing about your natural physical appearance that isn't absolutely perfect for the totally unique individual you are.

I realize that's a bold statement to make, and one with which you may not immediately agree. I'm sure there are probably one or two things about yourself you dearly wish you could change. Maybe the shape of a jawline, the size of a nose, the texture of your hair, the curve of a hip—haven't we all stood in front of the mirror at one time or another and prayed for a miracle that would somehow rearrange us physically? Haven't we all felt how different our lives would be if only we didn't look the way we do?

If you're like most of us, you've probably spent a lot of time, effort, and money trying to change whatever it is you feel uncomfortable with. It's amazing the extremes we are willing to go to in our efforts to achieve physical Nirvana!

As a teenager, my hair was very thick and curly. In fact, when left to dry naturally, it would fall in absolute ringlets about my face. While this might sound like heaven to many, it was the bane of my existence. (I grew up in a small town in the Midwest at a time when Cupid was not exactly the male physical ideal!)

Firmly convinced that I could achieve universal popularity and worldwide adoration (or at least acceptance in my high school circle) if my hair were straight and stringy, I went to extreme lengths to achieve this. Chemical straighteners, hot irons, masking tape—anything and everything my imaginative teenage mind could come up with was tried in desperation. I finally resorted to plastering my hair with tons of the popular setting gel of the day and letting it dry for three solid hours

before brushing it out to achieve the poker-straight look I felt would give me the acceptability I craved.

No matter that the result was rather stiff (to say the least), or that the amount of flakes produced by all this gel made me look as though I had been stricken with a severe case of dandruff!

No matter that the enormous amount of time involved put a definite crimp in my social life, not to mention greatly curtailing my sleeping hours, since I was forever "waiting for my hair to dry" before I could leave the house or go to bed!

To me, all this was but a small and inconsequential price to pay for "correcting my physical flaw" and making me an acceptable addition to the human race. (The ultimate irony came a few years later, when permanents were suddenly the rage; everyone *wanted* curls, and the "Botticelli-refugee" look became the norm!)

In retrospect, my fixation seems silly, merely another example of teenage madness, and I can even laugh about it now. But I assure you, that wasn't the case then. I spent much of my youth endlessly agonizing over my defect, and I developed some very negative self-image obstacles as a result. To this day, long after I've learned to appreciate my hair's thickness and wave, the thought of an approaching thunderstorm still makes me a little queasy!

I would be willing to bet that nearly everyone can tell similar tales of feeling physically inadequate in some way, and we might come up with some truly amazing anecdotes of combative "remedies" if we compared notes. Feeling that one possesses physical "flaws" that need "correcting" is a universal problem; you are certainly not alone if you have ever felt that way.

Be honest. Do you really look at each month's *Vogue* merely to find out about the latest clothes? Aren't you actually hoping a bit of the glamour and mystery will somehow rub off? Don't you look at the gorgeous cosmetic advertisements and at least secretly wonder if you couldn't *correct* yourself if you used the latest new "miracle" product?

We are so obsessed with correcting our assumed physical flaws that billion-dollar-a-year industries have been created around our feelings of being defective. Cosmetics, designer fashions, haircolorists, even plastic surgeons all offer us promises of "transformations."

Well, I want to help you discover that there is nothing defective about you. *You are exactly who and what you need to be!* That's not to say you have no need of *enhancement,* but "enhancement" and "correction" are not the same. Your problem is not that Nature was unkind or unfair to you. It's simply that you need to learn to see yourself in a different, more *objective,* light.

What you perceive as "flaws" are not flaws at all. They are the things that make you special, that separate you from looking like everyone else, that make you unique! These characteristics are what I call your "star quality"—and that's what I hope we can uncover as you travel the journey of this book.

Just remember that your beauty comes from *accentuating your uniqueness.* Think for a moment of how some of the most celebrated beauties turned what are commonly thought of as "flaws" into the trademark of their entire careers: Joan Crawford's broad shoulders; Audrey Hepburn's boyishly petite figure and elfin face; Marilyn Monroe's soft, fleshy body. It's hard to imagine queenly Barbra Streisand without her exquisitely chiseled, Nefertiti-like profile, isn't it?

Just like these legendary beauties, your physical potential is a diamond in the rough waiting to be polished. Just as the diamond is covered by layers of coal, hiding the perfect brilliance that lies beneath, so your special brilliance is hidden under the layers of your *subjective misconceptions* about yourself!

What I can do, if you'll let me, is help you see beneath the layers of your misconceptions to the perfect gem Nature created you to be. Once you discover your precious value, all you'll have to do is apply some polish and you will shine as brightly in the human firmament as you were originally meant to!

Just as I finally learned to accept my curls as a blessing, so too can you learn to *change your vision of yourself.* Come with me on this journey as we discover everything special about you, and how to express this specialness in your physical appearance.

Together we will achieve the ultimate metamorphosis—from lump of coal to brilliant diamond; from caterpillar to graceful butterfly, soaring through life with absolute ease and confidence.

You'll ultimately learn that you simply can't tamper with perfection. And you'll also gain the confidence to express your special brand of perfection, which is unique to you and only you.

You are *not* like anyone else. You are special. You are unique. And you are absolutely a star of the highest quality.

Come with me and I'll show you how to dazzle—as only *you* can!

1 LOOKING AT YOURSELF OBJECTIVELY

The first step in your metamorphosis is to learn to look at yourself objectively. To see yourself not as you wish you were—or as you wish you weren't—but as you actually exist.

To do this, you're going to need some help. There are some days when you'll feel inspired, or be in a good mood, or whatever, and you'll be perfectly clear about exactly who you are. You'll feel content with your physical apparatus and be ready and willing to express it with ease.

Unfortunately, there will also be days when this won't be so easy. What happens on the day you're going on an interview for a new job you'd dearly love? Or the day you've got to make the most important business presentation of your career with the entire board of directors in attendance? Or what about the day you finally meet your husband's new secretary? She's gorgeous *and* twenty! Or what about the cold dreary day you receive a letter from your perfectly proportioned sister living in Hawaii who tells you she just finished a marvelous new diet and lost ten pounds?

Insecurity, envy, conflicted feelings about yourself from the past, even simple nervous butterflies about wanting to succeed can all interfere with the quiet calm necessary for your new objective vision of yourself. You've got to have a simple, logical system that will help you out in the clutch.

To obtain this objective vision with as much ease and clarity as possible, we're going to begin an exciting path together, as we seek to discover all the miraculous things you are *at this very moment!*

First, together we'll analyze your physical characteristics. Then we'll look at the personality essence you project. After we've determined both your special physical makeup and your true inner essence, we'll translate these unique qualities onto

the ancient oriental scale of Yin and Yang (which you're going to learn all about, momentarily). This Yin/Yang approach will become a technical way of describing all the things that make you *you*, so to speak. (It will also help you understand how certain physical characteristics that you may have been taught to see as "flaws" are actually among your most important *assets!*)

After we've discovered your specific place on the Yin/Yang scale, we'll develop a Theme or Concept for your appearance that we'll call your "Image Identity," which is determined *solely* by your Yin/Yang balance.

We'll also give your Image Identity a descriptive name to make it easy, clear, and exciting for you to create a "total look" that is a visual expression of all the wonderful things you truly are!

Everything about your appearance will be related to your Image Identity theme. The specific hairstyle we'll choose, the particular style of makeup you'll need, and every article of clothing will be selected to be expressive of your personal theme. We'll even be using your Image Identity to provide your best shapes, silhouettes, fabrics, and accessories down to jewelry, shoes, and handbags. Ultimately, this coordination will perfectly express your unique and special qualities.

Bear in mind, your Image Identity is not merely an attractive "look"; *it is the way you express your unique being to the world.* I am seeking to help you integrate your outer appearance with your inner spirit. There should ultimately be no split between the person you truly are and the person the world sees.

After all, shouldn't your outer image be more than just an empty shell, however attractive? I believe it should. I'm going to help you discover how to create an image of yourself that is a richly woven tapestry of all that is special and exciting about you.

I want the world to see your passion, your sophistication, your intelligence, your humor, your inspiration—every magnificent part of your being, down to your very soul!

When your appearance achieves this with absolute ease, confidence, and clarity, then we will have achieved your ultimate metamorphosis!

DISCOVERING YOUR PERSONAL THEME

Before we discover the intricacies of your Image Identity, let's solidify your understanding of the importance of developing your special qualities into a concept, or "theme," for your head-to-toe metamorphosis.

How is this system different from the traditional beauty and fashion theories to which most women have adhered up until now? Why must you *change your thinking* if you are to completely fulfill your real potential for incredible beauty and become the dazzling star Nature intended?

Let's examine two points in more detail: (1) your *need* for an objective system to make full use of your beauty; and (2) your need to abandon the old-fashioned theories that have guided you up until now.

(If you don't change your attitudes in both of these areas, you will severely limit the impact your appearance can have on the world, and you will *feel* far less excited about yourself than you can!)

THE NEED FOR AN OBJECTIVE SYSTEM

Let's backtrack to an idea I introduced a bit earlier: *the concept of learning to see yourself objectively.* As far as I am concerned, the concept of "learned objectivity" is the singular most important aspect in creating a successful appearance. Unfortunately, this is not an innate skill; it is, rather, an *acquired* one.

Our innate experience of ourselves is *subjective.* If it were any other way, we wouldn't be human! One of the greatest joys of human experience is that we are able to exist as emotional and irrational creatures. Were this not so, we would miss out on the very rich experience of life itself.

It's a simple fact of human nature that *no one* can view himself objectively unless he has a support system to help create such a vision. Our knowledge about ourselves, on the other hand, including intellectual understanding and awareness, is an objective skill that is learned or acquired. Moreover, the *truth* of such acquired information is totally dependent upon the purity of the source of the initial information.

Look for a moment, if you will, at how clearly this translates into the way you see yourself.

When we look into a mirror, we don't simply see our honest reflection staring back at us. We see many different things all jumbled together. In addition to what is truly there, we also see what we *wish* was there. We also see what we wish *wasn't* there. What our *mother* wished was there! Who we think we *should* be. Who we *shouldn't* be . . . and so on and so forth.

Can you begin to see that nearly all of the different viewpoints that determine how we see ourselves are based on a well of information we have learned throughout our lives? Unfortunately, this well of information from which our self-perception is drawn may have some poison in its supply! That's why you need a system to help "purify" the subjectivity from your self-perception.

The problem with allowing our self-perception to rule our appearance is that it's very limiting to one's *true* beauty. While you're busy trying to rearrange yourself into the person you wish you were (or weren't), or unconsciously trying to satisfy (or rebel against) the person you think you're supposed to be, you're missing out on all the wonderful, exciting, and magnificent things you *are!*

Therefore, by discovering your Image Identity, we're developing a system that will help you circumvent those subjective

pitfalls that keep you chained to false attitudes and outworn ideas about yourself. It will liberate you to fully experience the total perfection with which you have been created!

Think of beginning to work with your Image Identity as simply removing the blinders that prevent you from seeing the total picture, as well as the *truth*, of who you really are!

WHY TRADITIONAL BEAUTY THEORIES DON'T GO FAR ENOUGH

Traditional theories of beauty and fashion are tremendously limiting to the potential of your appearance. They make you feel *less* beautiful than you truly are! They don't mean to do this, but this is *definitely* what they accomplish.

The major problem with the theories, techniques, and tips we've all been exposed to for years is that they have *no unifying concept to tie the elements of your appearance together.*

Ideally, all the separate elements of your appearance (clothing, hair, and makeup), should work together to complement each other and express your individual essence. They should work in a manner similar to a well-constructed play or brilliant piece of music, rather than being composed of many conflicting themes, each announcing its own, unrelated intentions—your clothing, hair, and makeup should all be working together in harmony, expressing one singular message: *your special essence!*

For example, if your essence is best communicated visually through the sleek and sculpted clothing of Armani, you'll also need a sleek and sculpted hairstyle and a high-contrast, angularly contoured makeup to effectively complete the picture. Accessorize with angular Italian pumps, a crisply tailored handbag, and sharply elegant, geometric jewelry and your "star quality" is clearly seen and appreciated by the world. Your head-to-toe appearance is completely coordinated, with all parts in complete harmony and expressing your essence with clarity and focus.

This is the Metamorphosis approach to beauty. First define your unique essence, then translate it into all aspects of your appearance. The result is *holistic* in nature: all elements working together as a unit, with your special essence as the focal point.

On the other hand, the traditional approach to beauty and fashion is "isolationistic," wherein each element of your appearance is considered a separate entity unto itself, unrelated to the rest of you.

Utilizing the isolationistic approach, let's suppose, for example, you've managed to see that the same Armani suit does indeed look attractive on you, complementing your body effectively. Now you visit your hairdresser. Because your face is long and rectangular with a blunt, square jaw, he wants to give you a perm "to add width" with lots of wispy layers "to add softness." Well, of course, your face may indeed look "softer," but if you really are the type who comes to life in an Armani suit, this type of "softness" is out of keeping with your special essence! Therefore this "soft" hairstyle severely waters down the effectiveness of this expensive suit you've just purchased, *without achieving anything positive in its place.* While this hairstyle may be accurate for you according to some antiquated rules about hairstyles and facial shapes, it fights the other elements of your appearance that truly express your essence and effectively cancels them out!

Perhaps you've managed to get the hair and makeup properly sculpted, with the emphasis on geometry and boldness. Now you're at the department store trying on jackets. Coming from her traditional background of isolationist training (viewing fashion and beauty as unrelated elements), the fashion consultant talks you into buying a jacket with a flouncy peplum instead of the sharper-edged Armani "because peplums are so fresh-looking this season!" Fine and dandy, but are they really so fresh when we view them on *you?* How does this flouncy jacket work with your sleek hairstyle and perfectly sculpted makeup? Even if these last two elements are perfect for you, you've again severely limited the impact of your appearance by failing to relate all the aspects to each other. More important, you're confusing us as to who you really are.

Do you see the need for continuity, a unified *concept* for your appearance? How crucial it is for all the elements to be related to one another in a holistic way?

Also, please remember the important fact that the unifying concept we are speaking of is *you*—your unique essence—not some arbitrary fashion trend or abstract theory about "evening out your features!" *Nothing should ever supersede the importance of you as the central concept for your appearance.* That is the major hard-and-fast principle behind your metamorphosis. *You* come first—your essence—your identity! All the various elements of your appearance should be employed to work together in harmony to express *your* identity. Your Image Identity is your personal theme that can be translated into the various elements of your appearance. Therefore, *before* you start thinking about what hairstyle suits your face shape, or what colors complement your complexion best, you need to *discover your theme,* and then strive to express it clearly in all possible ways.

It's almost as if you are the director of a film. Before you begin casting the actors or deciding on the sets, the lighting, or the costumes, you need to sit down with the script and analyze it to determine its message, its viewpoint or meaning.

Then you have to use various production elements to clearly focus that viewpoint so the underlying message is given a tangible form that can be clearly seen, understood, and enjoyed by everyone who views it.

In this respect, your appearance is exactly like such a production—and you are the producer, author, director, and star! It's up to you to clearly express your essence in all the elements of your appearance (clothing, hair, and makeup). In this way, your "audience" (your family, friends, business associates, and the rest of

the world in general) can easily see you, identify you with clarity and focus, and, most of all, enjoy you as the "blockbuster production" you truly are!

Doesn't this idea make a little more sense than ending up as a hodgepodge of conflicting ideas? Think about it for a moment. The old-fashioned way of allowing your clothing, hair, and makeup to be unrelated to each other and unconnected to the real you is about as frustrating as trying to follow one of those unfocused films where it's as if too many cooks spoiled the broth! *A lack of focus* is the death knell of far too many appearances that have the potential to be thrilling and stunning.

By utilizing your Image Identity as your personal theme, you're considering who you are *before* you get dressed, *before* you visit the hairdresser, *before* you make cosmetic choices.

After you've become comfortable with your Image Identity, you'll confidently choose clothing styles that will become the basis for expressing yourself. Then you'll choose the hairstyle (and color if that's called for) that further expresses your special essence, along with the appropriate style and colors of makeup that will be the finishing touch, the icing on the cake—to perfectly complete the expression of your Image Identity in your appearance.

CREATING YOUR TOTAL LOOK

This is called creating a "total look," and it's what Hollywood's old studio system specialized in doing for the legendary stars we have come to idolize. Legions of artists were employed to create the special and specific image that would identify each star to the public. Every detail of the star's appearance was labored over endlessly. In fact, as much care, thought, and creativity went into creating a unique appearance for each star as went into choosing the correct vehicles for them to appear in.

In those days, the "powers that be" in Hollywood recognized that the success of a particular film was in large part determined by the audience's ability to relate to the characters in it. The "larger than life" plots were secondary to establishing the link between audience and star. Therefore, it was necessary for each star to have a clear, strong, and unique identity that was visually unlike any other's.

Each detail we have come to take for granted in our favorite star's "look" was deliberately created for effect. (In fact, you might say that the special effects department of an old Hollywood studio was really its wardrobe department!) Joan Crawford's sharp shoulders, heavy brows, and deep, vivid lips were created to install a kind of haughtiness and strength that characterized the type of role in which she was so successful. Jean Harlow's smoky eyes, luscious lips, and clingy gowns clearly expressed her persona as the ultimate femme fatale.

Take a moment and examine some of our favorite movie stars from the past; notice how clearly each one was visually defined—to the point where you can't separate the specifics of her appearance from the overall essence she projected. Bette Davis as the saucy spitfire, Katharine Hepburn as the original feminist, Carole Lombard as the bawdy, sexy, fun-loving "best pal," Claudette Colbert as the impish coquette, Olivia de Havilland as the epitome of elegance and refinement, and so on and so forth.

Can you see how effective this total look system was in clearly defining each star's special essence? By viewing an image that was based on each star's special and unique essence, the audience was able to easily identify and understand the star in a complete and unconscious way.

This is as important for you as it is for any Hollywood movie star! A large part of your success in life—whether in your career, at home, socially, or simply in the world in general—is predicated on how effectively you are able to communicate your unique identity to others.

Since you don't have Louis B. Mayer guiding you in developing your own star quality, you've got to do it for yourself. Discovering your Image Identity is the first step, for it allows you to utilize everything you are—both physically and innately—so that you can integrate *your* essential uniqueness into your own total look.

Not only will you end up perfectly coordinated, with all elements of your appearance working harmoniously and holistically, but you will also get to experience the fun, the excitement, and even the glamour of discovering how thrilling and fulfilling it is when your star quality is out in the open for everyone to see and appreciate. The most exciting part of your metamorphosis becomes the new way you *experience yourself* as you begin to glory and revel in your totally radiant being!

By putting your uniqueness on display, you allow the world to see that there is no one else exactly like you. You are also able to remember that fact yourself, which is not always easy to do. That's what Metamorphosis is all about. We're not transforming you into something that's going to disappear when you slip out of your clothes or wash the makeup off your face and watch it slowly drain down the sink.

The Metamorphosis approach to your beauty is not some quick-fix make-over. You don't *need* to be "made over," for you are absolutely perfect as you are, right now!

Your true special essence already exists. Your star quality is inside you this very instant as surely as is the ability to take your next breath. All you need do is discover it, acknowledge it, enhance it, allow it to be seen, and then simply sit back and experience the wonder that is you! Beginning to work with your Image Identity will provide you with the necessary tools.

Now let's get down to basics. I'm going to give you some simple guidelines based on the old oriental philosophy of Yin and Yang. Study this concept carefully and make sure you understand it thoroughly before you move on.

I know it's tempting to move ahead to the test section, determine your Image Identity category, and then skip to the appropriate chapter. Please don't! You'll be missing out on the most important part of your metamorphosis. You'll never be completely free to express yourself as time goes by, fashions change, and you grow as a person. Your Image Identity will eventually become just another set of boring rules to follow, and worse, your appearance will fail to grow along with your inner changes.

However, with a deep understanding of the Yin and Yang concept as your base, your Image Identity will be liberating instead of limiting. Yin and Yang is the technique with which you'll be able to soar, to express all the many different parts of yourself that are yours and yours alone!

Look at it this way: Before Beethoven could write a thunderous symphony, with all the soaring melodies, inspirational themes, and crashing climaxes that characterize his work, he had to learn the notes!

2 | YIN AND YANG, THE TECHNIQUE THAT WILL FREE YOU

The concept of Yin and Yang is an ancient oriental philosophy based on recognizing the polar opposites that exist within the natural balance of the universe. The Yin side of Nature is the receptive side, yielding and accommodating; the Yang side is the dominant side, active and creative. Therefore, the moon, which receives and reflects light, is a Yin planet; it offers us the cool relief of night. Our sun, on the other hand, is the generating source of light and is classified as a Yang star; it offers us the creative power of the day. Isn't it interesting that our world *functions* during the daytime, and *rests* at night?

Nature can provide us with endless examples of Yin and Yang. A palm tree, flexible enough to bend gracefully in the winds of a hurricane, is an example of a Yin tree. A sturdy oak, however, which is strong and solid enough to offer support for a child's swing, would be an example of a Yang tree.

Mountains are Yang, valleys Yin. Land is Yang, the sea is Yin. The majestic calla lily is a Yang flower, while the graceful rose is a Yin. Even the animal kingdom offers a multitude of opposites. The canine species, from bouncing dog to prowling wolf, is decidedly Yang. The feline, on the other hand, from cuddly kitten to stalking panther, represents the Yin side.

We can go on and on with natural examples of the Yin and Yang forces present in the world. The point I want to stress, however, is the *harmony* that is naturally created by these forces. Each side accepts its natural power and fulfills its purpose accordingly. This is what makes it possible for life to exist.

Imagine, if you will, what would happen if there was no acceptance by Nature of the Yin and Yang principle? What if the sun refused to shed light and decided to rebel against the creative Yang force it was meant to be? There would, of course, be no

life, since everything in our world is dependent upon the sun as a generator of energy.

What if, on the other hand, the moon refused to yield, offering us the receptivity of night? How would we ever find the natural relief we need to recover from the day's efforts?

Do you see how necessary Nature's acceptance of the forces present in our world actually is to our very existence? Our survival is contingent upon it. And, of course, this acceptance provides us with an incredible source of power as well.

Now I'd like to introduce you to a way of translating this abstract concept of Yin and Yang into a method you can use to represent the special qualities with which Nature has blessed you. We're going to learn to translate both your physical attributes as well as your innate personality essence into the Yin/Yang school of thought. It's as if we had a Yin/Yang scale, and we could take everything about you and weigh it on this scale. Where would you fall? How much Yin or Yang would you find present? What is your Yin/Yang *balance?*

Then we'll discover how all aspects of clothing, hair, and makeup can also be explained using the Yin/Yang system. How the Yin essence manifests clearly in specific styles, and how the Yang essence does so just as easily.

When we reach that point we'll translate *your* personal Yin/Yang balance into the exact same balance of Yin and Yang present in the styles you'll wear. In this way everything about your appearance will be connected to the *true* and *innate* you—and that's how we'll ultimately achieve the integration of the person you truly are with the visual image you project to others.

Take a look at the charts on pages 11-13 and try to recognize more completely how this Yin/Yang concept applies to human beings. Notice how it is reflected in basic styles of clothing and appearance elements.

NOTE: For now, don't concern yourself with which side of the scale you fall. You'll soon take a test that will determine your exact balance. Simply familiarize yourself with the concept of the *extremes* present in each of us, as well as the extremes present in clothing styles. Most of us are not so one-sided as the examples listed. Many of us are actually mixtures of both the Yin and Yang sides. We'll go into how this affects your outer image in detail a little later. Right now we are just becoming a little more familiar with the overall basic concept.

Can you see the logic of the Yin and Yang at work? If you'll learn to really use this concept in working on your physical presentation, it can become a most helpful way of offering an appearance that is truly evocative of the real you. (You can also see how beautifully it coordinates your entire look, right down to the tiniest detail!)

In looking over this list, you probably identified with qualities in both categories. This is fine, don't worry. As human beings we all possess both Yin and Yang attrib-

PHYSICAL ATTRIBUTES

YIN

Petite. Rounded. Voluptuous curves. Delicate bone structure. Large, luminous eyes. Delicately pointed chin. Sloped or tapered shoulders. Hourglass figure. Small hands and feet. Delicate skin. Fair complexion. Softly textured, lustrous hair.

Celebrity Examples:
Marilyn Monroe, Vivien Leigh, Elizabeth Taylor, Bernadette Peters.

YANG

Tall. Angular. Broad or sharp bone structure. High or exotic cheekbones. Blunt jawline. Prominent nose or facial features. Square shoulders. Straight body lines. Large hands and feet. Distinct coloring. Extreme texture to hair (silky-smooth, extra-fine, or wildly coarse).

Celebrity Examples:
Lena Horne, Joan Crawford, Katharine Hepburn, Greta Garbo.

BASIC ESSENCE

YIN

Receptive. Accommodating. Charming. Enormously appealing. Magnetic—a person capable of attracting. Diplomatic. Artistic.

"THE IRRESISTIBLE FORCE."

YANG

Dominant. Creative. Forceful. Regally imposing. A person capable of persuading. Charismatic. Bold.

"THE IMMOVABLE OBJECT."

REPRESENTATIVE CLOTHING STYLES AND APPEARANCE ELEMENTS

	YIN	YANG
Line, silhouette, and shape	Curved lines. Graceful, flowing silhouettes. Hourglass outlines. Fitted waists. Rounded shapes. Swirls, curves, circles.	Strong vertical lines. Stiff, smooth silhouettes. Elongated outlines. Sharp edges. Geometric shapes. Rectangles, triangles, etc.
Fabric	Lightweight fabrics that drape easily. Shiny fabrics. Plush fabrics. Sheer or soft fabrics. Challis, crepe, jersey, voile, batiste, suede, velvet, chiffon.	Heavy fabrics that hold a defined shape. Matte finishes. Hard metallics. Twill. Gabardine. Raw silk tweed. Oriental silk. Faille. Brocade. Leather.
Detail	Ornate and intricate. Soft, draped necklines. Ruffles. Shoulder-tucks. Shirring. Gathers. Short, shaped jackets. Peplums. Flounces. Full, swirled skirts. Tapered tulip skirts. Sarongs. Trumpet hems.	Sharp, crisp, and tailored detail. Square shoulders. Sharp lapels. Asymmetrical closures or outlines. Piping. Pocket plackets. Epaulets. Sharp pleats. Long, straight skirts. Long jackets. Crisp cuffs. Geometric and tailored necklines.
Prints	Swirls of color. Abstract florals. Ornate patterns. Watercolor-blended. (Think "Monet.")	Sharp geometrics. Asymmetrics. Stripes. Zigzags. Avant-garde. High color contrast. (Think "Picasso.")
Shoes	Strappy and ornate. High, delicate heels. Thin soles. Open toe or bare. Delicate instep. Delicate leather.	Tailored and angular. High, straight heels. Angular arch. Defined sole. Sharp or asymmetric shape and detail. Closed toe.
Bags	Small and rounded. Delicate and supple leather or fabric. Ornate trim. Gathers. Bejeweling. Beading. Delicate shoulder straps.	Tailored and crisp. Geometric shapes. Envelopes. Clutches. Box shaped. Framed bags.

REPRESENTATIVE CLOTHING STYLES *(cont'd)*

	YIN	YANG
Jewelry	Ornate. Intricate workmanship. Glitter and sparkle. Colored jewels. Swirls, circles, clusters, and dangles. Delicate bracelets. Dangly earrings.	Geometric. Sharp. Crisp. Avant-garde. Angular shapes. Heavy or chunky costume jewelry. Hard-finished metal. Wristcuffs. Crisp earrings. Sculpture.
Hair	Soft and set. Framing the face. Ornate, stylized. Cascading curls. Wispy outline.	Sleek and sculpted. Angular cuts. Asymmetric detail. Clean, geometric outline.
Makeup	Elaborate and colorful. Watercolor-blended. Sparkly eyes. Rosy cheeks. Glossy lips. Rounded contours. Facial features are emphasized (eyes, lips, cheeks). Soft, "pretty" colors.	Angular and sculpted. Heavy contouring. Geometrically blended. Exotic eyes (almond). Deep, matte lips. Sculpted cheekbones. Bone structure is emphasized. Smoky, matte colors.
Haircolor	Soft and luxurious. Subtle highlights. Rich and luscious shades (honey, strawberry, chestnut, etc.).	Distinct and vivid. Dramatic streaks. Strong and vibrant shades (flaxen, copper, platinum, jet, etc.).

utes. That's what keeps us balanced, that's what makes us individuals and not merely stereotypes. Later we are going to discover your exact mix of Yin and Yang and translate that into the same mix of styles for your appearance.

You may also feel that you change from time to time. Sometimes you may feel more Yin, sometimes more Yang. Or you may feel you need to project one side more than the other in a certain situation. Well, there is definitely truth to the fact that you are a multifaceted individual. You are full of many varied talents and capable of many mood swings. However, you don't actually change from Yin to Yang and back. Your Yin/Yang balance includes and encompasses *all the things you are at all times.*

Just as Nature created the elements of our universe with specific assignments,

which have been accepted without question, so have you been created with certain abilities. You may have been born with an extraordinary musical gift, but you've never been able to play tennis worth a hoot! Maybe you have been blessed with a green thumb, but have never seemed to find the patience to wander a museum.

Your physical attributes are every bit as specific and inherent to you. Nature may have blessed you with a strong jawline and sharp or prominent features. That's marvelous! By enhancing your dominant Yang physicality, you'll be showcasing your stunning charisma and translating it into some strikingly dramatic fashions, becoming a statuesque beauty à la Katharine Hepburn or Greta Garbo!

On the other hand, perhaps you're one of the creatures Nature has blessed with a soft, curvy body type, outlined by rounded edges and set upon a small bone structure. By enhancing your extreme Yin physicality, your soft vulnerability translates into an appearance that caressingly announces your utterly feminine sophistication, à la Vivien Leigh or Marilyn Monroe, to everyone lucky enough to look your way!

Learn to look on whatever Nature has given you as a blessing and *use* it. Go gracefully *with* your natural flow. That's where all your true potential and star quality lies. Fighting your natural attributes leads you nowhere—you simply can't, in the long run—and you lose the very things that make you special in the process!

Here's a case history. One of my New York clients originally came to me while she was searching for a new job. Spunky, vivacious, and filled with life, she was an extremely charming young lady. Yet her appearance emphasized none of her enormous reservoir of natural assets.

Extremely petite (she was barely five feet tall), with doll-like features and enormous saucer-eyes, she had been treated as a cute, cuddly creature most of her life, so now the very mention of the words "cute" and "perky" made her cringe. She was so used to people treating her like a child that she had resolved to do anything and everything to counteract her physical appearance.

She had devoured the countless "figure and line" books, memorizing every rule that promised to make her "look tall." She dressed in dark, monochromatic color schemes, and every pair of shoes exactly matched her skirt and hosiery color. She wore long, straight lines (scorning anything marked "petite"), and always stuck to solid colors. Nary a print scarf existed in her wardrobe! Her jewelry was the personification of understated elegance, with nothing remotely funky or flashy touching her face. Her makeup was a soft watercolor of taupe and mauve, and her hair had been lightened to an elegant blond and bluntly cut into a classic page boy that came to just below her chin. It was blown dry into a smooth sleek look (fighting her natural wave and curl). In short, this woman had done everything possible to make herself look authoritative, successful, and *tall*.

The only problem was that she had completely watered down everything positive about herself in the process! Instead of creating an imposing appearance, she merely looked bland and boring—an impostor trying to act a part!

After much coaxing, I finally persuaded her, rather than spend all her energy and money trying to be someone she wasn't—and negate herself in the process—to experiment by *enhancing* the positive features with which she was so abundantly blessed. The trick that turned the tide for her was when I told her that, at five feet, we could "dress her tall" from now until doomsday, but we would never achieve anything other than a short person trying to look tall.

Instead of viewing her height as a negative (I banished the word "short" from her vocabulary), we took our cue from the old adage, "Good things come in small packages." This became our concept as we set about to turn her into a sparkling jewel box filled with every ounce of her natural appeal!

Dark, boring solids were immediately eliminated. She had naturally warm coloring that blossomed in lighter and brighter shades. Brilliant prints captured her animation most effectively, so we filled her closet with blouses, dresses, and scarves in the most energetic patterns possible.

Next stop was the jewelry store, where we picked up handfuls of chunky faceted earrings and accessories. Then on to our hairdressers, where her color was returned to its natural strawberry shade and the blunt edges were feathered in a soft halo around her face. (You could finally see her eyes!) We even switched her makeup from muted mauve to frosty peach.

All of a sudden an amazing transformation took place as she began to reappear in all her natural glory. I was, needless to say, thrilled. From my objective vantage point, there was no comparison between the young woman who entered my salon and this dazzling dynamo who emerged!

She, however, was quite frightened by it all. It was an enormous change to undergo. She was giving up every rule to which she had adhered for some time. Bear in mind, she had not been unattractive either. She also felt she had achieved some limited success in her extreme effort to conform to what she thought was necessary to make the world "take her seriously." After she left, I kept my fingers crossed that she would be brave enough to stick with her metamorphosis. It does take courage to present yourself proudly to the world.

A few months later she called and invited me to a lecture she was giving for a national convention. Curious to see her progress, I went, not knowing what to expect.

I certainly did not need to be apprehensive. Here, in front of several hundred businessmen and women, stood my client, resplendent in a poppy-red, short-jacketed, fitted suit with a small flared peplum combined with an ivory-and-red polka-dot silk blouse, bone hosiery, and bright red shoes (with narrow, delicate heels, no less!). She had on big chunky red-glass earrings outlined in crisp gold circles, and her makeup and hair were as fresh as the first day of spring!

She exuded confidence, and her presentation was energetic, informative, and filled

with humor. Afterward, I heard one of the businessmen seated next to me remark on how exciting it was to hear such an original approach to marketing! (It was interesting to note that not one person commented on my client's clothing or accessories. All the comments I overheard focused on her effective presentation, always including an appreciation of her vitality.)

When we met after the program was over, she thanked me for helping her gain the confidence to be herself. She said that, even though it had been frightening at times, her entire life had changed since her visit to me. She felt her natural energy had been released, and she was now free to be herself.

Remember, once you can learn to accept what Nature has given you, you release the natural source of your power. Just as my client's physical metamorphosis allowed her natural vivacity to pour forth once she stopped fighting her natural physical self, so too can your stunning potential take tangible form by enhancing *your* natural appeal. Your outer transformation can then become a catalyst for many new and exciting changes.

YIN AND YANG AND YOUR NATURAL BALANCE

Let's explore a bit further the importance of understanding the Yin/Yang system as it relates to fully realizing your unique identity in your appearance.

The key to making the Yin/Yang technique work for you is by first understanding the concept of *balance* and how Yin and Yang can make discovering and then expressing *your* natural balance clear, easy, and, most of all, fun for you.

The abstract concept of striving for balance in your appearance has been paid lip service for some time. All the traditional "rules" concerning figure and line, wardrobe planning, face "contouring" with various makeup techniques, hairstyles to change your face shape, etc., are always said to be based on "balance."

In truth, balance is *not* being achieved by following these guidelines. Nor is balance actually the *goal* of these old-fashioned techniques. What is really being promoted by these theories is the concept of "symmetry." Balance and symmetry are not at all similar, either in intent or result, when applied to your appearance. As a matter of fact, they are the antithesis of each other, and have totally *opposite* effects!

Balance, in its pure form, is achieved by *enhancing whatever nature has blessed you with.* Balance comes from *understanding* exactly who you are, both in inner and outer ways; by *accepting* these things about yourself as the qualities that make you special and unlike any other human being; and by *accentuating* these inner and outer characteristics in your appearance. Therefore, the balanced approach to your beauty is based on the total truth of who you are. It allows the entire depth of you, every texture and taste about you, to be fully realized in your appearance.

Symmetry, on the other hand, is based on a false beauty that is completely dependent upon *creating an illusion of symmetrical features.* It does not allow for anything that would intrude upon this fantasy of "regularity" and thereby upset the extreme control necessary to maintain the smooth and even visual lines being created. Because symmetry is an abstract concept, superimposed upon a person, it creates an artificial facade that is extremely rigid and unbending. Because symmetry has nothing to do with *who you really are,* it results in a very static approach to your appearance. There is no allowance for anything that is unique or special about you. Nor is there any allowance for growth or change. In fact, a symmetrical approach to beauty would ideally result in a world of clones—a world in which everyone fit into neat little categories and everyone looked basically the same.

To make this approach work to any extent on a living, breathing human being, we have to completely rearrange every aspect of your physical self as well as readjust your innate qualities to fit the superimposed "mold" of symmetry. While this nondescript approach to your appearance is advantageous to magazines and boutiques intent upon marketing a designer's new line of clothing to the largest number of clients possible, or promoting this season's "new" makeup colors, the rather bland, whitewashed effect upon *real* human bodies is far less exciting than we've been led to believe!

For example, a hairstyle from the symmetrical school of beauty is based on creating an illusion of an oval face shape with even features. Since no one naturally possesses either a perfectly oval face shape, or totally even features, we've got to give you a haircut based on *camouflaging* your natural bone structure and facial features.

Your nose is prominent? "Soften" it with bangs and highlights foiled around the face. Your face is long and thin? A perm for you, with lots of layering to add "width"! A long neck? Shoulder length tresses to "hide" it! And so on and so forth, until the result totally obscures your natural, and far more imposing, beauty.

Now, with this highlighted, banged, layered, and too-long hairstyle, you have achieved your goal of creating the *illusion of symmetry.* But remember, it's only an illusion. We certainly have not made *you* more symmetrical. We are only painting a false picture on the surface of you, and making it appear to be true by a sleight of hand that covers what's *really* there.

How effective is this illusion of symmetry, anyway? Well, the described hairstyle —which is exactly what you would receive in many of this country's more famous hair salons—*does* deemphasize your nose, your facial contour, and your neck.

But all this deemphasis of your natural features pretty much wipes out any

possibility of your looking special and unique. Instead, you end up with a hairstyle that makes you look rather bland and dull; pretty much like every suburban matron you run into at a shopping mall on a Saturday afternoon looking a little tired and bored with her life. Still, you have "softened" your look, and created a more symmetrical illusion than existed before!

Do you begin to see what actually happens to you by ignoring the true beauty with which Nature blessed you? You negate yourself and achieve nothing worthwhile in return! I understand completely the presumed logic of such a theory, as well as the fear we all have of standing alone, looking as special as we are. However, my dear friend, the price you pay for conformity is much too high! You've been cruelly shortchanged, for you are sacrificing the chance to fully experience the vibrant, exciting, and living beauty you possess right at your fingertips!

Now on the other hand, the balanced approach to a hairstyle on the same person says:

A prominent nose with an elongated face and neck? My, what stunning natural drama *you possess! Let's take advantage of your fine, silky hair by giving you a smooth, geometric cut. We'll add a sweeping asymmetrical dip in front, swept high, off the forehead to emphasize your chiseled nose and jawline, and we'll crop the ends just above the chin to showcase your elegant, swanlike neck, à la Audrey Hepburn. The result: Now, finally, we can see what a sultry, elegant, exotic, and regal creature you truly are!*

Do you see how the *balanced* approach to your beauty allows you to be who you are and glory in it? How "accentuating," never "softening" or "adjusting" any part of you, is absolutely crucial to allowing your star quality to be seen? *Emphasizing your natural balance* will release your magnificence and give your appearance a focus it cannot possibly achieve any other way!

So, when faced with a choice between expressing your natural balance or creating the illusion of symmetry, my strong advice to you is: *Choose balance every time!* Not only will your true beauty come across much more effectively to the world, but you'll also find it to be a natural expression of your true identity.

That means the emphasis, when working with your appearance, will never again be on readjusting yourself to fit someone else's preconceived notion of what you should be. Instead, every aspect of your appearance—your clothing and accessories, your hairstyle and color—will all work together to project your special essence out into the world.

Imagine the liberation you'll feel when you've achieved such a goal! Not to mention finding that it's far less work than you've previously been forced to undergo to maintain false illusions! Making yourself over into someone you are not takes far more energy, time, and money, and is far less effective than simply allowing yourself to come out into the open and thereby focus the natural qualities that make you unique!

INTEGRATING YOUR INNER AND OUTER SELVES

No one has ever before considered the integration of the inner and outer selves to be an important issue. I realize that theories on working with your body type abound, as do theories on wardrobe planning, business dressing, and how to complement your coloring. But do any of these programs deal with *combining* who you are on the inside with who you are on the outside?

"High fashion" says it doesn't matter who you are. As long as you follow the dictates of each season's trends, you can be anyone you want to be!

"Business-dress gurus" agree that it doesn't matter who you are. They say there is *one* standard look that makes everyone appear "professional." If you adopt this standard look, you instantly become authoritative and respected, regardless of the person you may be underneath. Also disregarded as "superfluous" by this school of thought is the fact that your specific body type or your particular features may be made extremely unattractive by the stiff and structured clothing choices they prescribe.

"Color consultants" decree that your coloring holds the key to who you are. According to their programs, when you wear the colors that enhance your coloring, you can rest assured that everything else will fall magically into place.

All of these approaches are inadequate if you want to fully realize the complete potential of your appearance. While there are bits and pieces of helpful advice to be attained from any of these theories, if you follow them completely you leave out large chunks of yourself. Your appearance is *less* than the totally exciting person you truly are.

While keeping up with fashion can be fun, creative, and definitely expressive of your inner nature, it only works when you *start with a strong concept of who you are* and utilize fashion as *one of the tools* with which to express that concept.

While understanding your body type and working with the clothing lines and silhouettes that complement it are very important in creating the most effective appearance possible, it can become a cold and bloodless approach to your beauty. Without an inclusion of the special essence you possess inside, you fail to make your appearance as vital and as alive as *you* are.

Considering the role you play in the business world is certainly a strong and important factor in the way you should appear in a business environment. However, without *including your special personality* you merely end up as another faceless clone following someone else's idea of who you are *supposed* to be. Devoid of all the unique characteristics you possess, it stands to reason that you'll have a hard time convincing anyone that you deserve special respect, authority, or even trust. That's not exactly my idea of the ideal way to achieve business success, whatever your business might be!

While considering your coloring one of your very special physical characteristics definitely worth understanding and working with, it is extremely limiting to your potential beauty (and even somewhat simplistic) to suggest that this is the *only* part of you worth accentuating, or that the key to your *total look* can be found in your coloring! Your coloring is only *one* part of your physical makeup, and it's very important when considered in the *context* of your bone structure, your body type, your features, and your unique inner essence. All work *together* to create the unique being that is you. But understanding and expressing only one element of your appearance is going to leave you with an outer image that is somewhat less than the total truth of what you are!

If we can accept the thesis that it is indeed important, in order to fully realize your true and complete beauty, to marry *all* the things you are on the inside with *all* the things you are on the outside, how then can we actually do it?

This is, once again, where the importance of understanding your Yin/Yang *balance* comes into the picture. By translating everything about yourself, both inner and outer, onto the Yin/Yang scale, you can effectively include *everything* that you are in your appearance. Working with the Yin/Yang theory will help you integrate your inner spirit with your outer physicality. Let's examine how this works.

Our inner essence—which includes our feelings, fantasies, and personality traits, both innate and acquired—is infinite; it includes all things. Inside, we possess very pronounced Yang qualities, very extreme Yin qualities, and every possible combination thereof. We are strong, we are soft. We are aggressive, we are receptive. We are creative, we are nurturing. There is simply no quality or feeling that exists anywhere in the universe that is not also inside each one of us.

Outside, however, we are most definitely finite. We each have very specific features and characteristics that, when added together, form our unique personalities and physical beings.

How then to combine the ethereal essence of you that is *all* things, infinite and ever-changing, with the tangible finiteness of your physical form? Why even bother to try? Doesn't the very attempt actually "limit" your expressiveness, since you are essentially trying to "define the undefinable"?

The answer is an unequivocal no! Expressing your infinite essence through your specific and finite physical form is not at all limiting! It's just the opposite, in fact, if you can view your tangible, outer physical form as the "language" through which you express your soul. With this viewpoint, you'll come to see that it actually *liberates* you to communicate who you are to others!

As a matter of fact, without this "language" of your specific physical makeup communication of your essence would be impossible! Here is a specific example.

Let's take well-known actress Shirley MacLaine. Now, like all of us, Shirley MacLaine possesses an inner essence, or spirit, if you will, that is all-encompassing. She is soft, she is strong. She is quietly contemplative at times, yet totally outspoken at other times. She can be quite graciously accepting of belief systems opposite to her own, or she can be a quite formidable opponent in an argument. She can be sweet, and she can become angry. She writes, she acts, she sings, she dances, she campaigns—in short, she is truly a free spirit whose essence cannot be categorized in any singular manner.

On the other hand, if we were to examine the outer form of Ms. MacLaine, we would be dealing with an entirely different situation. Here we encounter a physical entity that is very finite, tangible, and utterly describable in specific, concrete terms.

Very tall, with extraordinarily long limbs, large hands and feet; a broad, somewhat blunt bone structure with wide, squarish shoulders; and bright, sassy coloring consisting of strawberry hair, ivory skin, and eyes as bright as Texas bluebonnets—Shirley MacLaine presents a strong, very defined physical presence, indeed!

As you can see by referring back to the Yin/Yang chart explaining physicality, Shirley MacLaine definitely falls on the predominantly Yang end of the Yin/Yang scale, physically speaking. (As a matter of fact, her Yin/Yang balance is best described as "strong Yang with blunt edges, not sharp," which, as you will find out a bit later, gives her the Image Identity we call Flamboyant Natural.)

Now, let's create an example to illustrate the concept of *expressing one's natural balance,* as well as the integration of the inner and outer self, by employing the Yin/Yang technique via Shirley MacLaine's Image Identity.

Let's examine this concept as it relates to the business world. What would be the best way for Shirley to express her unique confidence, her free spirit, and her specific authority in a business setting?

Certainly, stuffing her lanky frame into an overly tailored, fitted, gray worsted, pin-stripe suit is *not* going to make a very effective business statement for Ms. MacLaine. Sticking her into the accepted "business clone" simply creates a caricature of "the working woman." Sort of "Edith Head gone wrong!"

Obviously ludicrous, right? Yet this is unfortunately quite a pervasive problem among today's professional women. They have been unwittingly seduced into donning "costumes," instead of wearing clothing that *expresses* them, for work.

On the other hand, we certainly *can* dress Ms. MacLaine in a manner that is both true to her basic nature as well as appropriate to even a very conservative work environment. But once again, let's consider *both* her inner essence and outer form before we go to work!

Instead of an overly fitted and tailored basic suit that gives Shirley a dowdy, "librarianish" look, a much more effective approach is to again utilize her oversized physicality and her free-spirited nature to come up with an appearance that is as exciting and original as her Image Identity allows!

Picture, if you will, a Perry Ellis-style suit with an unconstructed silhouette. The jacket would be long (mid thigh), with

the oversized shoulders and dropped armholes to accommodate and accentuate her large frame. A lightweight texture would be a nice choice for fabric (nubby knit, melton, or raw silk). Pair this with a simple, straight skirt, a couple of inches below the knee (not too long—we don't want to inhibit movement) with a low, inverted pleat, or slit (again for mobility's sake). Underneath this could be a simple knit, or silk camisole, with a clean neckline accessorized with one large necklace of carved African stone.

Now we have Shirley MacLaine expressing herself in a manner that allows us to see her authority, her competence, and her leadership ability as surely as any other professional woman *without* sacrificing her originality, her freshness, or her relaxed and harmonious philosophy toward life. And we didn't have to create a cliché of a "professional woman" to do this!

There *is* a way to express every mood, feeling, and inspiration you ever have, as well as being appropriate to every situation you find in your life without sacrificing the special and unique being you are.

You can express your femininity, your vulnerability, your strength, your competence, your compassion, your creativity, your wit, your sophistication, your glamour, your humanity, your divinity, and anything and everything else you experience through the "language" of your Image Identity by understanding your Yin/Yang balance.

For example, let's say Shirley MacLaine is going through a period in her life where she is exploring her "inner Yin" qualities—her softness, her delicate feelings, and her vulnerability. How would she effectively communicate this side of her nature in her appearance? Remember that this is not simply an idle question to Shirley. She is involved in a very special growth process that is awakening an entirely new side of her inner self, and her inclusion of it in her appearance can give her the chance to be seen by the world in an entirely new light. Not only would that expanded vision be personally fulfilling in her appearance, it could also open up entirely new roles in her acting career for which she might never before have been considered.

How then, given her very pronounced "outer Yang" physical frame, could Shirley MacLaine effectively express this newly discovered "inner Yin" and integrate this aspect into her appearance? Bear in mind that we don't want to turn her into a caricature of Scarlet O'Hara by simply stuffing her large body into mounds of ruffles and flounces!

Let's see if we can't choose an outfit for Shirley that expresses romance and her unique femininity *without fighting her natural boldness and physical strength.* By keeping in mind that we want to express an *inner Yin feeling through an outer Yang physical frame,* I think we can come up with something that will work *for* her, instead of one that fights her natural appeal!

Since Shirley is long-limbed and broad-boned, as well as a free spirit totally ill at ease with anything fussy or overly fitted, we need to keep this outfit loose and easy if we're serious about integrating her inner need with her outer form.

How about, then, if we choose a mid-calf-length evening dress in a large-patterned and loosely woven lace? Perhaps with a golden metallic thread woven throughout to add a little glitz. The overall shape (silhouette) is a broad rectangle with a relaxed outline and blunt edges (not sharp). Very oversized shoulder pads gently accentuate her natural broadness quite easily. Since we're keeping the construction relaxed (not stiff), let's opt for a dropped waist, just below the hips, with an asymmetrical sash that flows easily into a very slightly flared skirt with a tattered hemline.

This is the type of lacy evening dress Norma Kamali or Willi Smith might design: hip, loose, easy, and just a little funky. Definitely feminine but with a total absence of anything remotely fussy. In short, the perfect way for a Flamboyant Natural (large-boned, free-spirited) such as Shirley MacLaine to express her "inner Yin" feelings without abandoning her "outer Yang" form!

Can you see how the marriage of the inner and outer is crucial to you in every situation you face? How the integration of your inner needs with your outer form will spell the success of your appearance?

The key is to always consider who you are first, *before* you consider the feeling you want to express, or the situation or event. In other words, don't say: "I am a banker, therefore I must wear a severe, man-tailored suit to look the way a banker should." Say: "I am Jaclyn Jones, extreme Yin, *Romantic.* Because I work as a banker, I need a somewhat conservative appearance. It is important that people trust me. Since I am basically soft and feminine in nature, I must find a way to include that softness in my appearance. Otherwise, I would look very stuffy and be uncomfortable with my basic nature, and that certainly would *not* inspire trust and confidence in me. Therefore, instead of severe suits, I will choose a suit with a soft, shaped jacket and a skirt with gathers at the waist to accentuate and accommodate my soft, curvy body. I will add a silk blouse with a lacy jabot at the neck, complete with a large, bejeweled stickpin. My jewelry will be antique and feminine, and my accessories (shoes and bag) will be delicate and lightweight, *not* chunky, sharp, or overly tailored. Now I know that I look as professional as can be, and I also have allowed my very special softness to be seen as well. After all, people are drawn to me by my Yin qualities. I certainly don't want to hide them! I may not look like someone else's idea of how a banker is 'supposed' to look, but I am definitely allowing *my* special qualities to be displayed. After all, they did hire *me!"*

Don't say: "I have a formal wedding to attend, therefore I must wear a flouncy silk dress to be appropriate."

Say: "I am Greta Smith, extreme Yang, Dramatic. I am attending a formal wedding held in the winter. Since I want to appear sophisticated and glamorous, I must allow my elegance, refinement, and majesty to be seen. Even though most of the other women will attend wearing flouncy silk dresses, I realize that such an outfit would appear hopelessly matronly and overdone on me, working in exact op-

position to my sharp features and angular body. Therefore *I* will appear glamorous in a beautifully tailored velvet dinner suit with sharp shoulders and a severe silhouette, something "Joan Crawford-ish." In this way I will accommodate the elegance of the occasion without appearing as though I'm less exotic than I actually am. Instead, I can use my unique beauty and very special style to be truly stunning in the way only *I* can be!"

Learning to utilize your natural Yin/Yang balance will make working with your Image Identity easy, logical, and clear in every situation you face. Most important, it will release the excitement and creativity that emerge when your complete special essence is vividly displayed. Your star quality will always be right out front for the entire world to see!

Finding out where *you* fall on the Yin/Yang scale is the next step to discovering your Image Identity. So let's move into the test section to explore exactly what *your* Yin/Yang balance is, and to discover what *your* special Image Identity theme is all about!

3 QUIZ SECTION—DETERMINING YOUR YIN/YANG BALANCE AND YOUR IMAGE IDENTITY THEME

(The Key to Your Total Look)

At this point, the obvious difficulty in analyzing your physical features is going to be retaining your objectivity. Since we've already seen why this is difficult, my suggestion to you is to take this test with a friend in order to obtain the most accurate information possible. Make sure, however, that the person is completely honest and up-front with you. You don't want a misreading at this critical stage!

An even better way to undergo this part of your metamorphosis would be to take this with a small group of friends, anywhere from four to eight. Perhaps this could be the project of a club or organization to which you belong? If the group is overly large—as a professional networking organization or community service group is apt to be—why not split into several smaller groups and work together?

This way you are ensured of getting the most objective "eye" possible. Also, it's often easier to describe your body type, bone structure, or facial features when you have several other types to compare to. Looking at yourself in the larger context of the different shapes and sizes that exist in the world is far preferable to staring at yourself in the mirror, where you have only your reflection to compare to!

At any rate, you must be brutally honest with yourself if you want your metamorphosis to work! No "wishful thinking" at this stage, please! We'll get to your fantasies about yourself in just a moment!

NOTE: It's best to take this test while wearing a leotard or, at the least, clothing that reveals your body. Don't try to take the test while wearing unstructured garments, shoulder pads, or any clothing that obscures your shape and bone structure. It will also be most effective if you can bring yourself to remove your makeup before beginning. While I realize this may prove

less than thrilling if you're working in a group, the results are most accurate when you're scrubbed down to the nitty-gritty!

ANALYZING YOUR PHYSICAL SELF

BONE STRUCTURE

My vertical line is (*not* your height; we're looking for how tall you *appear* to be):

a. Long (People always think I'm taller than I really am.)
b. Moderately long (People sometimes guess I'm slightly taller, but not by very much.)
c. Moderate (People usually guess my height correctly, or aren't at all surprised by it.)
d. Smallish (People usually guess I'm slightly smaller, and my curvy figure is more noticeable than my height.)
e. Petite (It's very obvious to everyone that I am small in stature.)

The shape of my shoulders is best described as:

a. Narrow, sharp
b. Broad, blunt
c. Symmetrical, even
d. Sloped, but tapered
e. Sloped and rounded

The length of my arms and legs is best described as:

a. Elongated, narrow
b. Elongated, broad
c. Moderate, in even proportion to my height and upper torso
d. Small, slightly shortish
e. Small, very short in proportion to my height and upper torso

The size and shape of my hands and feet are best described as:

a. Long and narrow
b. Large and broad
c. Moderate, neither long, broad, delicate, nor small
d. Small, narrow, delicate
e. Small and slightly wide

BODY TYPE (FLESH)

The overall shape of my body is best described as:

a. Long, lean, sinewy
b. Broad, tending toward muscular
c. Symmetrical, evenly proportioned
d. Very shapely, a delicate hourglass figure
e. Very soft, lushly curved, a ripe hourglass

My bustline/torso is best described as:

a. Flat, taut (I never seem to add flesh here, even when I'm overweight.)
b. Wide, broad (I tend to add a little flesh here when overweight, but not much.)
c. Moderate, in even proportion to my waist and hips
d. Shapely, curved, more prominent than my waistline (My torso is slightly short and I add flesh here, when overweight.)
e. Very prominent, lushly curved (Whether I'm thin or heavy, I'm always "busty.")

My waistline is best described as:

a. Elongated, but boyishly tapered (This is true even when I'm overweight.)
b. Elongated, but tends to be very straight (if thin) or thick (if overweight)
c. Moderate, slightly defined, but not overly cinched
d. Very small, in proportion to my bust and hips
e. Softly defined, but tends to be slightly wide

My hipline could best be described as:

a. Tapered, straight, and boyishly narrow (However, I do tend to thicken here when I'm overweight.)
b. Straight, slightly tapered, and slightly wide (Excess weight always seems to collect at my hips.)
c. Moderate, in even proportion to my bust and waistline
d. Shapely and rounded, more pronounced than my waistline
e. Extremely soft and rounded, whatever my weight

The flesh on my upper arms and thighs could best be described as:

a. Long, lithe, and sinewy
b. Elongated and tending toward muscular
c. Moderate, neither extremely soft nor extremely muscular or sinewy
d. Soft, slightly short
e. Very soft, slightly wide and fleshy, slightly short

FACIAL BONES

The shape of my jawline is best described as:

a. Sharp, either very pointed, very prominent, or very square
b. Broad or blunt, slightly wide
c. Moderate, symmetrical, neither wide, sharp, nor rounded
d. Delicate, tapered, or slightly narrow
e. Rounded or softly wide

The shape of my nose is best described as:

a. Sharp or prominent
b. Broad or blunt, but on the large side, possibly wide
c. Moderate, symmetrical, neither overly large nor overly rounded
d. Delicate, tapered, narrow
e. Rounded, softly wide, but not large

The shape of my cheekbones is best described as:

a. High, prominent
b. Wide
c. Symmetrical, moderate
d. Delicate, narrow, slightly rounded
e. Rounded, softly wide, "apple-cheeked"

FACIAL FEATURES

The shape of my eyes is best described as:

a. Narrow, straight, closely spaced, or almond-shaped
b. Narrow, straight, widely spaced
c. Evenly spaced, symmetrical, moderate size
d. Rounded, slightly close together, possibly slightly almond-shaped or up-turned
e. Very round and very large

The shape of my lips is best described as:

a. Straight, narrow, sometimes described as "thin-lipped"
b. Straight, strong, slightly broad, but not full
c. Moderate, evenly shaped, neither straight nor overly full
d. Slightly full and rounded
e. Very full, very rounded, and very luscious

The flesh on my cheekbones could best be described as:

a. Taut and flat, even when overweight
b. Fairly taut, but I do tend to get a little "puffy" when I put on weight
c. Moderate, soft, but not puffy
d. Soft and fleshy, and may get extremely full with excess weight
e. Very soft, very fleshy, very round, even when I'm at my thinnest

HAIR

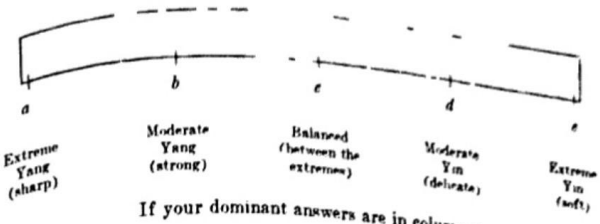
a. Extremely finely textured (silky, smooth), either straight or with a slight bend
b. Strongly textured (coarse, heavy, either thick and straight or wavy/curly)
c. Moderate texture, slightly wavy or with a bend
d. Moderately thick, with bend, wave, or curl
e. Extremely thick, with lots of wave or curl (with a soft surface)

Here's how the Yin/Yang scale works:

The extreme Yang edge of the Yin/Yang scale is the *Dramatic* (extreme, sharp Yang), characterized by a straight body type; extremely sharp bone structure; and very straight, narrow, facial features (small eyes, narrow lips, sharp nose and jawline, and prominent cheekbones with taut flesh).

The extreme Yin edge of the Yin/Yang scale is the *Romantic* (extreme, soft Yin), characterized by a very soft and curvy body type, with a more rounded bone structure (which tends to be slightly wide or

Scoring Your Yin/Yang Balance



If your dominant answers are in column *a*:

Your Yin/Yang Balance: Extreme, sharp Yang
Your Image Identity Theme: Dramatic

If your dominant answers are in column *e*:

Your Yin/Yang Balance: Extreme, soft Yin
Your Image Identity Theme: Romantic

If your dominant answers are in column *c*:

Your Yin/Yang Balance: Balanced between the extremes
Your Image Identity Theme: Classic

If your dominant answers are in column *b*:

Your Yin/Yang Balance: Soft Yang
Your Image Identity Theme: Natural

If your answers are an even mixture of the extreme opposites of column *a* and column *e*:

Your Yin/Yang Balance: Combination of opposites
Your Image Identity Theme: Gamine

If your answers are dominant column *a*, with several answers in column *e* as a strong secondary force:

Your Yin/Yang Balance:
Bold Yang with a pronounced Yin undercurrent

Your Image Identity Theme:
Soft Dramatic

NOTE: To qualify for this theme, your bone structure should be Yang-dominant while your body type (flesh) and/or your facial features should be primarily Yin.

If your answers are dominant column *e* and/or column *d*, with several answers in column *a* as a secondary force:

Your Yin/Yang Balance:
Soft Yin with a slight Yang undercurrent

Your Image Identity Theme:
Theatrical Romantic

NOTE: To qualify for this theme, your body type (flesh) and your facial features should be Yin-dominant while your bone structure should be slightly Yang-influenced.

If your answers are dominant column *c*, with several other answers in columns *a* and/or *b*:

Your Yin/Yang Balance:
Balanced, with a Yang influence

Your Image Identity Theme:
Dramatic Classic

NOTE: To qualify for this theme, your body type (flesh) and features should be primarily balanced between the extremes of Yin and Yang while your bone structure should be more Yang-influenced.

If your answers are dominant column *c*, with several answers in columns *d* and/or *e*:

Your Yin/Yang Balance:
Balanced, with a Yin influence

Your Image Identity Theme:
Soft Classic

NOTE: To qualify for this theme, your bone structure should be primarily balanced between the extremes of Yin and Yang while your body type and facial features should be more Yin-influenced.

If your answers are dominant column *b*, with several answers from column *a*:

Your Yin/Yang Balance:
Strong Yang with blunt edges

Your Image Identity Theme:
Flamboyant Natural

NOTE: To qualify for this theme, your bone structure should be extremely Yang-dominant while your body type (flesh) and facial features will be moderately Yang-dominant.

If your answers are dominant column *b*, with several answers from columns *d* and/or *e*:

Your Yin/Yang Balance:
Soft Yang, with a Yin undercurrent

Your Image Identity Theme:
Soft Natural

NOTE: To qualify for this theme, your bone structure should be moderately Yang-dominant while your body type and facial features will be Yin-influenced.

If your answers have nearly an equal mixture of opposite extremes from columns *a* and *e*, while you *also* have several answers in column *b*:

Your Yin/Yang Balance:
Combination of opposites, extra Yang

Your Image Identity Theme:
Flamboyant Gamine

NOTE: To qualify for this theme, your bone structure and body type (flesh) should be Yang-dominant while your features and stature are Yin-dominant. Your facial bones will be from the strong, Yang side.

If your answers have nearly an equal mixture of opposite extremes from columns *a* and *e*, yet you *also* have several extra answers in column *d*:

Your Yin/Yang Balance:
Combination of opposites, extra Yin

Your Image Identity Theme:
Soft Gamine

NOTE: To qualify for this theme, your bone structure should be Yang-dominant while your body type (flesh) should be Yin-dominant. Your facial features should be extremely Yin-dominant.

full) and very rounded, lush facial features (large eyes; luscious lips; a soft, slightly full nose and jawline; and fleshy cheeks).

The pure balance *between* the Yin and Yang extremes is the *Classic*, characterized by a symmetrical body type, with a tapered, even bone structure (neither overly sharp nor overly full), and very regular, evenly spaced, facial features (symmetrical eyes, straight lips, a finely chiseled nose and jawline—but not sharply—and moderate cheekbones).

The more moderate Yang side of the Yin/Yang scale, falling between the extreme, sharp Yang of the Dramatic and the balance of the Classic, is the *Natural*, characterized by a straight and slightly muscular body type; an angular, but slightly broad bone structure; and angular, slightly wide facial features that tend to be blunt-edged (wide-spaced eyes; strong, straight lips; a blunt or slightly wide nose and jawline; and moderately angular cheekbones that tend toward width).

The final major spot on the Yin/Yang scale is the combination of opposites that represents the *Gamine*. Yin in size (petite), Yin in facial features (full and rounded), but Yang in body type (straight and narrow) and in bone structure (sharp and narrow). The Gamine is equal parts Yin and Yang, always maintaining a natural contradiction that is the basis for her physical makeup.

Since most people have inherited a mixture of different elements, the scale can be further broken down as follows:

I. Dramatic—*extreme, sharp Yang*
As described above.
sub-division: Soft Dramatic—*extreme, bold Yang with a pronounced Yin undercurrent.* This is a Dramatic who borrows an undercurrent from the Romantic.

Strong, straight bone structure; body type tends toward softness and fleshiness; facial bones very prominent and exotic; facial features very large, very full, and very lush.

II. Romantic—*extreme, soft Yin*
As described above.
sub-division: Theatrical Romantic—*extreme, soft Yin with a slight Yang undercurrent.* This is a Romantic who borrows a slight undercurrent from the Dramatic.

Very curvy body type, with an hourglass figure; slightly angular bone structure (small, delicate, and slightly sharp); facial features are round, full, and lush; facial bones are delicate, narrow, and slightly sharp.

III. Classic—*balanced between the extremes of Yin and Yang*
As described above.
sub-divisions:
a. Dramatic Classic—*balanced, with a Yang influence.* This is a Classic with a slight undercurrent of Dramatic.

Symmetrical, slightly angular bone structure; body type tends toward either a slightly elongated line (narrow) or a slightly squarish line (particularly when overweight); facial bones are angular (may be slightly sharp and narrow or rather squarish and wide) but very chiseled; facial features tend to be symmetrical but strong.

b. Soft Classic: *balanced, with a Yin influence.* This is a Classic with a slight undercurrent of Romantic.

Symmetrical, slightly soft body type (tends to more roundness when overweight); symmetrical, slightly round or delicately wide bone structure; facial bones are slightly wide and soft-edged (not sharp); facial features are very full and rounded but symmetrical.

IV. Natural—soft Yang
As described above.
sub-divisions:
a. Flamboyant Natural—*strong Yang with blunt edges (not sharp).*

Strong, straight bone structure that is elongated, wide, or broad; body type tends to muscular width or sinewy length; facial bones are strong and prominent but widely blunt or asymmetrical (not narrow and sharp); facial features are strong but narrow (not round and lush).

This is a Natural who borrows a strong undercurrent from the Dramatic.

b. Soft Natural—*soft Yang with a pronounced Yin undercurrent.* This is a Natural who borrows an undercurrent from the Romantic.

Soft body type that tends toward fleshiness and curve, particularly in the upper arm/thigh and hip area (may become extremely soft when overweight); softly angular bone structure that tends toward soft width or a slight elongation; facial bones are softly strong or widely delicate; facial features are very full, very soft, and somewhat rounded.

V. Gamine—*combination of opposites,* Yin in size (petite) and facial features (full and rounded), Yang in body type (straight and narrow) and bone structure (sharp and narrow).
sub-divisions:
a. Flamboyant Gamine—*combination of opposites, extra Yang.* This is a Gamine who borrows an undercurrent from the Dramatic.

Petite in stature; strong, straight bone structure, tending to slight broadness; slightly muscular or sinewy body type; slightly strong facial bones, tend-

ing toward bluntness or squarish shapes; full and rounded facial features.

b. Soft Gamine—*combination of opposites, extra Yin.* This is a Gamine who borrows a pronounced undercurrent from the Romantic.

Petite in stature; body type tends to be rounded and soft, with a curvy figure, especially through the hip area; bone structure is very delicate, may be very slightly wide; facial features are very rounded, very soft, and very full; facial bones tend to be very delicate, possibly rounded and slightly wide.

DETERMINING YOUR IMAGE IDENTITY THEME

If you are having trouble determining which of the Image Identity themes your physical attributes have created, compare your answers to the following profiles. Remember that you do not need to follow each specific characteristic *exactly*. However, you will find that your answers will most closely resemble *one* of the following:

DRAMATIC PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Dramatic. It is the overall combination of strong, sharp physicality, a cool reserve, and charismatic power that creates this Image Identity category. Therefore, a slight deviation here or there is always possible and should not be worried over as long as no single factor upsets your *extreme, sharp Yang balance.*

Height:
Moderate to tall, usually 5 feet 5 inches and over.

Body type:
Straight and angular, may tend to long or sleek musculature (sinewy or lithe).
Usually have long legs and arms.
Narrow in width.

Bone structure:
Angular, with sharp edges.
Usually have square shoulders (may be narrow).
Hands and feet are usually long and narrow.
Facial bones are sharp or prominent (nose, jawline, cheekbones).
Sometimes the bone structure is called "delicate" because of its narrowness. This is actually not true, for the extreme length keeps it from being truly delicate. A more helpful description would be "sleek."

Facial features:
Straight, sleek lines.
Sloe or almond eyes; narrow, thin, or straight lips; taut skin, especially around the cheek and jaw areas.

Hair:
Extreme texture.
Fine and silky, either poker-straight or with a bend.
Very coarse and curly or wavy (wild).

Coloring:
Any coloring is possible (warm or cool, high-contrast or blended), but a Dramatic is usually distinct, either very fair, very fiery, or very vivid.

If overweight:
Heaviness usually congregates around the hip and upper thigh area as opposed to the upper torso.

A Dramatic will not:

- have an hourglass figure
- have lush, full facial features (round eyes, fleshy cheeks, full lips)
- have a broad or blunt bone structure or facial bones
- be petite or extremely small in stature
- be perfectly symmetrical
- have short or fleshy arms and legs

SOFT DRAMATIC PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Soft Dramatic. It is the overall combination of *bold Yang with a pronounced Yin undercurrent* that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset the Yin/Yang balance of a bold, exotic physicality that is combined with a powerful, sensual essence.

Height:
Moderate to tall, usually 5 feet 5 inches and over.

Body Type:
Fleshy (unless ultrathin), particularly through the bust and hip area.
Usually have long legs and arms, which can become fleshy in the upper arm and thigh areas without exercise.

Usually have a moderate-sized waist, which can become thick.

Bone Structure:
Large and angular.
Long limbs, and large hands and feet (may be long and narrow, or wide).
Facial bones are prominent or sharp (nose, cheekbones, jawline).
If your bone structure is narrow (particularly the shoulders, hands, feet, wrists, or ankles), you may think of yourself as delicate. This is actually not true, for the extreme length offsets the narrowness.

Facial features:
Full, lush, sensual, and exotic.
Large eyes, full lips, fleshy cheeks.

Hair:
Extreme textures.
Coarse and wavy, or fine and silky (wispy).

Coloring:
Any coloring is possible (warm or cool, high-contrast or blended), but a Soft Dramatic is usually distinct, either fair, rich, or vivid.

If overweight:
Heaviness is usually seen at the fleshiest parts of the body: the bust, hips, waist, thighs, upper arms, and especially in the face.

A Soft Dramatic will not:

- have a boyish figure
- have small hands and feet, or a delicate bone structure
- be overly petite, or small in stature, with short limbs
- have delicate or small facial features
- be symmetrical in body type or facial characteristics

ROMANTIC PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Romantic. It is the overall combination of *extreme, soft Yin* (soft physicality and magnetic essence) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:
Moderate to petite, usually 5 feet 5 inches and under.

Body type:
Soft and voluptuous.
Hourglass figure; curvy bustline and hips, with a small waist (in proportion to the curves).
Fleshy arms and legs.

Bone structure:
Delicate and smallish.
Usually to the wide side.
Rounded or sloped shoulders.
Small hands and feet (may be slightly wide).
Facial bones are small, delicate, and may be slightly wide or lush (nose, cheekbones, jawline).

If your bone structure is slightly wide or lush, you may think of yourself as having a large bone structure. This is actually deceiving to you, for the shortness of your limbs and extremities (hands and feet) offsets the width. In context of your overall voluptuous figure, your bone structure is definitely delicate.

Facial features:
Lush, full, and sensual (rounded).
Large, luminous eyes.
Full lips.
Fleshy cheeks.

Hair:
Soft and luxurious.
May be silky and wispy, or thick and wavy/curly.

Coloring:
Any coloring (warm or cool, high-contrast or blended) is possible, but a Romantic usually has a delicate skin tone that is luminous or translucent.

If overweight:
The body only gets more rounded; the face gets very full.

A Romantic will not:

- be extremely tall
- have a large bone structure or large hands and feet
- have a straight or boyish figure
- have angular or sharp facial features
- have a prominent nose or angular chin
- be symmetrical

THEATRICAL ROMANTIC PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Theatrical Romantic. It is the overall combination of *extreme Yin with a slight Yang undercurrent* that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance of a delicately radiant physicality that is combined with a powerfully magnetic essence.

Height:
Moderate to petite, usually 5 feet 5 inches and under.

Body type:
Soft and voluptuous, although trim and smallish (as opposed to wide and bulky).
Hourglass figure; curvy bustline and hips with a waspish waist.
Soft or fleshy arms and legs.

Bone structure:
Small and delicate.
Slightly sharp edges (shoulders, jawline, cheekbones, or nose).
Small hands and feet (in proportion to height).
Facial bones are small, delicate, and slightly sharp.

Facial features:
Soft and lush.

Large, luminous eyes (sometimes slightly upturned; sometimes slightly "bedroom").
Full, luscious lips.
Soft cheeks.

Hair:
Soft and luxurious to the touch.
May be very silky and wispy, or thick and wavy/curly.

Coloring:
Any coloring is possible (warm or cool, high-contrast or blended), but a Theatrical Romantic usually is quite vivid, with a delicate complexion that is luminous or translucent.

If overweight:
The figure will remain hourglass, with a defined waist. Upper arms, thighs, and face will become quite fleshy.

A Theatrical Romantic will not:

- be extremely tall
- have large or wide bones
- have large hands and feet
- have extremely prominent facial bones or features
- have small, narrow eyes, and thin or straight lips
- have a boyishly straight figure devoid of a defined waist

CLASSIC PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Classic. It is the overall combination of the perfect *balance between the Yin and Yang extremes* (symmetrical physicality and cool, reserved essence) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:
Moderate, usually between 5 feet 4 inches and 5 feet 7 inches.

Bone structure:
Symmetrical, with a tendency toward slight sharpness.
Slightly angular.
Slightly straight.
Tapered shoulders.
Moderately sized hands and feet.

Body type:
Evenly proportioned bust, waist, and hips.
Slightly lithe and sinewy musculature.
Moderate to slightly long limbs.

Facial features:
Chiseled, symmetrical, and evenly spaced.

Hair:
Smooth and even surface texture.
May be straight, wavy, or slightly curly.
Moderate thickness.

Coloring:
Any coloring is possible (warm or cool), although Classics are usually of blended or low-contrast coloring. High-contrast or vivid coloring is quite rare among Classics.

If overweight:
The body remains symmetrical, and the weight is usually evenly distributed.

A Classic will not:

- be extremely tall
- have large bone structure, or large hands and feet
- have prominent or exotic facial features
- be extremely petite with extremely delicate features
- have an hourglass figure
- have full, lush facial features (extremely round eyes, full lips, fleshy cheeks)

DRAMATIC CLASSIC PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Dramatic Classic. It is the overall combination of the *balance between Yin and Yang extremes with a slight Yang leaning* (slightly angular physicality with a cooly sophisticated essence) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:
Moderate, up to 5 feet 7 inches.

Bone structure:
Symmetrical, with slightly angular edges.
Straight and slightly wide.
Shoulders are tapered or slightly square, usually narrow.
Slightly squarish hands and feet.
Slightly sharp, angular, or squarish facial contours (jawline, nose, cheekbones).

Body type:
Fairly trim and compact when at an ideal weight.
Slightly muscular when at ideal weight.
Bustline, waist, and hips are somewhat straight and in even proportion when at ideal weight.
On occasion slightly short-waisted.
Legs and arms tend to be average or slightly long.
Your body type will seem to radically change when you gain even a little weight. This is actually an illusion, because your bone structure remains the same.

Facial features:
Usually moderate to large eyes, moderate lips.

Hair:
May be thick and straight, or fine and silky, but rarely coarse.
Possibly wavy/curly.

Coloring:
Any coloring is possible (warm or cool, high-contrast or blended).

If overweight:
Excess weight shows up right away and collects from the waist down.

You seem to gain weight in the hips and thighs. You rarely gain weight around the bustline. The heavier you get, the more pear-shaped you become.

A Dramatic Classic will not:

- have extremely long limbs
- have extremely exotic or overly lush facial features
- have extremely large bones, or extremely large hands and feet
- have an hourglass figure
- have delicate bones, or extremely small hands and feet
- have a boyishly straight figure

SOFT CLASSIC PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Soft Classic. It is the overall combination of the *balance between Yin and Yang extremes with a slight Yin leaning* (slightly soft physicality with a refined and gracious essence) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:

Moderate, up to 5 feet 6 inches.

Bone structure:

Symmetrical, with soft or slightly rounded edges.
Straight and slightly delicate.
May be small and slightly wide (but with soft edges, *not* square).
Shoulders are tapered or slightly sloped.
Facial contours are slightly small and wide (nose, cheekbones, and jawline).
Hands and feet tend to be moderate to small and slightly wide.

Body type:

Slightly rounded, tends to slight fleshiness.
Soft arms, thighs, and waistline.
Evenly proportioned bust, waist, and hips.
Possiblity of being slightly short-waisted.
Arms and legs tend to be moderate to short (in proportion to height).

Facial features:

Soft and full, slightly fleshy.
Large eyes, soft cheeks, full lips.
Symmetrical and evenly spaced.

Hair:

Any texture is possible, but it usually tends to be slightly wispy if straight.

Coloring:

Any coloring is possible (warm or cool), but Soft Classics usually tend toward blended or low-contrast coloring with a delicate skin tone. (Occasionally, a Soft Classic will have high-contrast coloring, but it still tends toward an overall subtlety as opposed to sharpness.)

If overweight:

Body becomes very soft; facial features become very fleshy.
A "thickish" look is usually the result of excess weight; the waist is first to lose any definition.

A Soft Classic will not:

- have a large or angular bone structure
- have exotic or prominent facial characteristics
- have a boyish or muscular body type
- have a true hourglass figure, with a waspish waist
- be tall
- be extremely petite or small boned with extradelicate hands and feet

NATURAL PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Natural. It is the overall combination of the *soft Yang* (slightly broad and angular physicality, and fresh and open spirit) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:

Moderate to slightly tall, up to 5 feet 8 inches.

Bone structure:

Slightly straight.
Slightly angular with blunt edges (as opposed to sharp).
Slightly squarish.
Broad shoulders.
Bluntly angular facial contours (nose, jawline, cheekbones).
Hands and feet are moderate to slightly large and squarish.

Body type:

Straight and muscular.
Lean and slightly lithe.
Flat hips and slightly flat bustline.
Slightly long arms and legs.
Possibly long-waisted.

Facial features:

Slightly broad, blunt, or irregular.
Moderate to small eyes.
Taut cheeks.
Slightly wide features (open).
Straight, slightly thin lips.

Hair:

Any texture is possible, but hair is frequently moderate to thick.
It also tends to have a slightly matte finish as opposed to silky sheen.

Coloring:

Any coloring is possible (warm or cool), although Naturals frequently have low-contrast or blended coloring with skin that tends to suntan easily.

If overweight:

The body shape tends to remain straight (as opposed to becoming curvy). Excess weight tends to make

you a little square in shape, as it broadens the midsection. Extreme excess weight gives a very stocky appearance.

A Natural will not:

- have an hourglass figure
- be extremely petite *or* extremely tall
- have overly exotic or prominent features
- be symmetrical with evenly spaced features
- have extremely sharp features
- have a boyishly thin figure with a lack of musculature in the arms and legs

FLAMBOYANT NATURAL PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Flamboyant Natural. It is the overall combination of the *strong Yang with blunt edges* (bold, strong physicality combined with a free spirit) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:

Moderate to very tall, usually 5 feet 5 inches and over.

Bone structure:

Large and angular with blunt edges.
Broad and square bones.
Wide shoulders.
Long arms and legs.
Large hands and feet (usually somewhat wide, but they may also be narrow, with long fingers and toes).
Broad or prominent facial contours (nose, cheeks, jaw—blunt, not sharp).

Body type:

Straight and angular (broad, not sharp).
Arms and legs tend toward musculature.
Bust and hips tend to be flat or straight (unless very overweight).

Facial features:

Broad, blunt, and open.
Eyes may be very large and open or very straight and small.
Lips will be straight and slightly thin.
Cheeks will usually be taut, unless overweight.

Hair:

Tends toward extreme textures: either very straight and fine, or very thick and coarsely wavy/curly.

Coloring:

Any coloring is possible (warm or cool, high-contrast or blended), although Flamboyant Naturals tend to have skin that either freckles or suntans quite easily.

If overweight:

Body tends to become square and stocky, and the face becomes fleshy and puffy. Extreme excess weight will collect primarily from the waist down.

A Flamboyant Natural will not:

- have a voluptuous body type with a curvy bust and hipline
- have an hourglass figure
- have delicate facial features with small or sharp bones
- have exotic facial features
- be extremely petite
- be symmetrical in body type, bone structure, or facial features
- have a sharp or extremely narrow bone structure.

SOFT NATURAL PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Soft Natural. It is the overall combination of the *very soft Yang with a Yin undercurrent* (slightly soft and fleshy body type on an angular frame combined with an appealingly innocent essence) that creates this Image Identity category. Therefore, slight deviations here or there are always possible and should not be worried over if they do not upset your Yin/Yang balance.

Height:

Moderate to slightly small, up to 5 feet 7 inches.

Bone structure:

Slightly angular bones.
Slightly square or broad shoulders.
Moderate to slightly short limbs (slightly leggy look also possible).
Slightly blunt, or small and irregular facial contours (nose, cheekbones, and jawline).
Hands and feet are moderate and fleshy, or slightly small and wide.

Body type:

Slightly soft, tends to fleshiness.
Slightly small waist that's in proportion to bust and hips.
Slightly curvy, tends to an hourglass shape, but not extremely so.
Slightly fleshy upper arms and thighs.

Facial features:

Full and rounded.
Round eyes, full lips, soft cheeks.
Nose tends to be small and wide, or slightly irregular (blunt or wide).

Hair:

Any texture is possible, but it tends toward softness. If the hair is straight, it is usually fine and wispy. If wavy/curly, it is usually silky, as opposed to coarse.

Coloring:

Any coloring is possible (warm or cool), but a Soft Natural usually has a somewhat blended coloring (although occasionally high-contrast coloring is also found). Skin tone tends to be somewhat delicate and luminous, and freckles in the sun or gently tans after an initial slight burn.

If overweight:

Body tends to become extremely soft and fleshy, with the waist thickening. The upper arms, thighs, and hips tend to collect excess weight and cellulite most rapidly.

A Soft Natural will not:

- have an extremely straight body type
- have extremely sharp features
- have extremely sharp bone structure
- be extremely tall
- have an extremely large and broad bone structure
- be symmetrical in body type and facial features

GAMINE PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Gamine. It is the overall balance of a *combination of opposites on the Yin/Yang scale* (sharply delicate physicality along with a fresh and spicy essence) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:

5 feet 5 inches and under.

Bone structure:

Angular.
Sharp.
Narrow—sometimes described as delicate.
Square or tapered shoulders (tend to narrowness, as opposed to broad).
Delicately sharp facial contours (nose, jaw, cheekbones).
Hands and feet are moderate to small, and tend to narrowness.
Arms and legs tend to be long.

Body type:

Straight.
Lithe and lean, tends toward sinewy musculature.
Tends toward flatness in bust and hips (unless overweight).
May be very leggy (coltish).
Possiblity of being slightly short-waisted.

Facial features:

Large eyes.
Moderate to thin lips (narrow or straight, as opposed to full).
Taut cheeks and flesh.

Hair:

Any type is possible, but frequently hair is fine and silky.

Coloring:

Any coloring is possible (warm or cool), but Gamines are usually quite distinct or vivid in coloration. Moderate-to-high-contrast coloring is often the case.

If overweight:

Excess weight tends to show up in the hip and waist areas; rarely does it appear above the waist. If a Gamine is extremely overweight, the body tends to square or stocky shapes, as opposed to curves.

A Gamine will not:

- be over 5 feet 5 inches (and is usually even more petite)
- have extremely large bone structure
- have prominent or exotic features (except for enormous eyes)
- have large hands and feet
- have an hourglass figure, with a waspish waist and full bust and hips
- be symmetrical in body type or facial features

FLAMBOYANT GAMINE PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Flamboyant Gamine. It is the overall balance of a *combination of opposites/extra Yang* on the Yin/Yang scale (smallish, broadly angular physicality, along with a youthfully bold and brassy essence) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:

5 feet 6 inches and under.

Bone structure:

Broadly angular.
Square shoulders.
Slightly wide bones.
Large hands and feet, in proportion to height (if very petite, hands and feet tend to be short, but wide and square).
Slightly sharp or broad facial contours (nose, jawline, cheekbones).
Arms and legs may be long, in proportion to height (if very petite, they appear to be slightly squarish).
Facial contours tend to be broad (nose, cheekbones, jawline).

Body type:

Very defined musculature (unless overweight).
Lean and strong.
Straight lines (flat bustline and hips) unless overweight.
Tendency toward a leggy look (coltish).

Facial features:

Usually have extremely large eyes.
Usually have a broad or long facial shape (may be very round or slightly oblong).
Facial flesh tends to be taut, unless overweight.
Lips are frequently moderate to full.

Hair:

Any type of hair is possible, but texture tends to be extreme: either very fine and straight or very thick and wavy/curly.

Coloring:

Any type of coloring is possible (warm or cool), but Flamboyant Gamines

tend to be distinctive—very fair, very fiery, or very vivid.

If overweight:

Body tends to become stocky and square. Excess weight usually collects from the waist down, rarely above.

Arms and legs tend to become thick, as does the waist and hip area.

Face may become very puffy and fleshy.

A Flamboyant Gamine will not:

- be tall
- have extremely exotic facial characteristics (except for extremely large eyes)
- have a delicate bone structure with small hands and feet (in proportion to height)
- have an hourglass figure with a waspish waist and curvy hips and bustline (even when overweight, the bone structure gives a more squarish shape)
- be symmetrical, in body type or facial features

SOFT GAMINE PHYSICAL PROFILE

NOTE: The following information should be taken as a broad outline of what makes a Soft Gamine. It is the overall balance of a *combination of opposites/extra Yin* on the Yin/Yang scale (very rounded body type and features on a delicately angular frame, along with a playful and spirited essence) that creates this Image Identity category. Therefore, slight deviation here or there is always possible and should not be worried over if it does not upset your Yin/Yang balance.

Height:

Under 5 feet 5 inches (usually very petite).

Bone structure:

Delicate and small, yet slightly broad and angular.

Angular edges, particularly through the shoulders (square or tapered).

Small hands and feet (may be slightly wide or fleshy).

Delicately broad facial contours (nose, cheekbones, and jawline—which may have extra bits of angularity).

Arms and legs tend to be shortish (in proportion to height).

Body type:

Soft, curvy body tends toward fleshiness.

Curved bustline and hips with some natural waist definition.

Arms and legs tend to be soft and fleshy, particularly through the hip and thigh areas.

Facial features:

Doll-like facial features (saucer-eyes, round and fleshy cheeks, full lips).

Facial shape may be very rounded, and it can have a slightly sharp or slightly strong jawline.

Hair:

Any type is possible, but texture is usually soft—silky if fine, wispy if thick and curly/wavy.

Coloring:

Any coloring is possible (warm or cool, high-contrast or blended), but Soft Gamines usually have a delicate skin tone that is luminous or translucent.

If overweight:

Body tends to get very rounded, as the weight collects mainly in the bust and hip areas. Arms and thighs may get very soft, and face tends to become quite fleshy.

It is common for Soft Gamines to feel overweight, even when they aren't, because of the extreme round shape of the body paired with the short limbs.

A Soft Gamine will not:

- be tall
- have a rail-thin or extremely straight body type
- have a large or broad bone structure
- have large hands and feet or exotic facial characteristics
- be symmetrical in body type, bone structure, or facial features
- have sharp bone structure

If you're still having difficulty distinguishing between two of the Image Identity themes, the following comparison list should resolve your problem.

Soft Dramatic
Taller. Larger boned. Yang is dominant; Yin is secondary. Body type is larger, but curvy.

vs. Theatrical Romantic
Smaller. Sharper boned. Yin is dominant; Yang is secondary. Body type is trimmer, but still curvy.

Soft Gamine
Smaller. More delicate boned. Slightly angular shoulders and jawline. Slightly square hands and feet (but still small and delicate). Body type is very curvy, but trimmer and more taut.

vs. Romantic
Larger. Wider bones. Wider body. Curved shoulders and jawline. Fleshy hands and feet. Body type is soft and lush (very curvy).

Classic
More symmetrical. Narrow boned. Evenly spaced facial features. Chiseled facial structures.

vs. Natural
More muscular. Broader boned. More irregular facial features. Broader facial structures.

Dramatic
Taller. Longer body lines. Longer limbs. Narrow eyes. Straight lips.

vs. Gamine
More petite. More delicate boned (but still sharp and angular). Large eyes. Moderate to full lips.

Flamboyant Natural
Taller. Broader bone structure. Longer bone structure. Broader facial structure. Body type is larger (often quite muscular).

vs. Flamboyant Gamine
Smaller. Less vertical line to the body. Bone structure is long and broad in comparison to height (which is more petite). Body type is more compact.

Soft Classic
More symmetrical bone structure. Narrower bones. Body type is slightly softer, tending to fleshiness.

vs. Soft Natural
More angular bone structure (but still slightly delicate). Wider bones. Body type is slightly more muscular but still soft.

Dramatic Classic
More angular bone structure. Shoulders, jawline, hands, and feet are squarer. Facial structure is more angular.

vs. Classic
More symmetrical bone structure. Shoulders, jawline, hands, and feet are narrower. Facial structure is more symmetrical.

Soft Gamine
Body type has more pronounced curves. Hands and feet are fleshier. Bone structure is slightly wider. Eyes are big and round, lips are very full, and cheeks are "apple-shaped."

vs. Theatrical Romantic
Body type has smaller, narrower curves. Hands and feet are narrower, more "birdlike." Bone structure is narrower. Eyes are round but slanted at the edge. Lips are round but less full. Cheekbones are more pronounced.

Don't be dismayed if you find, at this point, that your Image Identity theme is something other than what you expected it to be—particularly if it's different from what you suspect you've been doing with yourself previously! (After all, we do call this process a "metamorphosis," which means *change* and *growth,* not staying stuck!) We're going to get to those "inner feelings" about yourself, including what you "wish you were" in a moment!

Right now, we want to concentrate on getting the most accurate physical reading possible. *This is of the utmost importance in making the system work.* Don't settle for anything less than a thorough scrutiny of your physicality here.

Objectivity from friends can be of vital help to ensure that you don't short-change yourself out of wishful thinking. For example, Gamines tend to see themselves as somewhat taller than they are because they may not view their height as an asset! A Romantic, on the other hand, may tend to understate her curvaceousness while a Dramatic might not tend to accurately record the sharpness of her bone structure. Everyone has at least *some* things about herself that she would like to view differently, so be very careful that you muster as much strict objectivity as is possible.

In my workshops, I have each client fill out a questionnaire. Unbeknownst to her, I fill out the very same form! Then, after I carefully explain that it's not a question of who's right and who's wrong, it's simply a question of objectivity versus subjectivity, I give her my sheet so she can compare the answers. Since I have no need for the client to be anything other than exactly who she is, physically, I am able to record a more objective view of her, using the Yin/Yang system as the technique, or the context within which to analyze her.

Basically, all we are really striving to do here is to analyze everything about you physically, and then to transfer these observations onto the Yin/Yang scale. Where you fall on this scale, (your Yin/Yang *balance*), which is simply an objective and technical way of describing who you are *physically.*

Since each of the Image Identity themes falls at a specific place on the Yin/Yang scale, all we have to do is take your Yin/Yang balance and find the corresponding theme, which becomes your Image Identity and, ultimately, the underlying *concept* for your *total look.*

Therefore, if you can substitute a friend, or a group of friends, for my viewpoint, you may find you come up with the most accurate reading of your Yin/Yang balance possible. (Also, I think you might find it a lot of fun to compare answers with several people who know you!)

NOTE: In determining your Yin/Yang balance and the resulting Image Identity theme that balance defines you as, don't worry if your readings don't *exactly* match the profiles given here. The point is one of *overall* balance on the scale, meaning that there may indeed be slight alterations here or there in your physical makeup. Strive, instead, to define which of the themes you

most *closely* resemble, and use this as your guideline. *Don't*, however, define yourself as a mixture of themes. *The themes don't mix.*

The clothing, hair, and makeup advice that follows is meant to *coordinate*, to work together in harmony to express *your one theme*. Trying to describe yourself as a "mixture" for "versatility's sake" will not give you a broader range of options; it will only give you a mishmash of opposing ideas, lines, and shapes that cancel each other out!

Also, remember the definition of "balance" that we explored earlier, when we were discussing this concept as opposed to the traditional theory of creating the illusion of symmetry! By using your Yin/Yang balance as our guide, we are seeking to *accentuate* and *enhance* your *specific* balance. We are not seeking to add an opposite, to "create the illusion of symmetry," which has, in the past, been incorrectly labeled as "bringing you into balance." We don't have to bring you into balance. You're already *in* balance! Our task now is simply to *bring out what's already there!*

In other words, if we find that you are an extreme Yang, we are going to be working to *further accentuate* this by choosing extreme Yang clothing, extreme Yang hair, and extreme Yang makeup. This is how we will express your unique beauty and get your essence out into the open. We will not be working with the old-fashioned technique that says if you are an extreme Yang you need to add Yin to your look, and "soften" it with hair, makeup, and cosmetics.

This is a revolutionary approach to beauty. It may go against every "rule" you have ever learned. That's okay. At this point, just stick with me; you'll find a far more positive road awaits us as we travel further. Remember, we're not talking quickie "make-overs" here, we're learning a process that is going to allow your deepest, most special self to blossom brilliantly!

In order to make your transformation more complete, let's take a moment or two to delve into your fantasy life—who you *wish you were*—in order not to let that very important part of your inner nature get confused with your outer self!

"FANTASY" QUIZ

The following quiz is just for fun, so let your fantasies run wild here. The point is not to try to answer the questions according to your real-life limitations; it's designed to free you of your inhibitions and let your soul run loose! Answer these questions in the spirit of fun, and definitely with a sense of humor. I'm after your innermost longings, to get at that place inside where you can touch upon the part of yourself that is purely joyful and totally in love with your most basic instincts.

Don't feel as if there are any right or wrong answers to this test—there aren't! It's only designed to explore how you *feel* about yourself, and about life in general, so that you can learn to integrate this very important part of yourself with your outer, finite boundaries, such as your physical makeup, your life-style, your occupation, etc.

Of course, those are important issues too. But too often we leave out our innermost self in trying to achieve what we think we *need* to do based on everything we've been told "*must* be done" in order to achieve our all-important "goals."

Your only task in the following test is to be true to your fantasy about what you would do in the various situations if you could. They aren't particularly realistic, so just play with me a moment, have a bit of fun, and you'll do fine!

You just received a telephone call from your attorney telling you that a great-uncle on your father's side you didn't know existed passed away and left you $100,000! After picking yourself up off the floor, you hear your attorney stating that the terms of the will were that you had to (1) spend the money within thirty days of receiving it; (2) spend the money in its entirety, *completely* on yourself; (3) spend the money on something frivolous and joyful that you would ordinarily not purchase (or something that would never be given you). Your spending is to be monitored by the executor of your great-uncle's estate, and failure to keep *any* of the three provisions results in your automatic forfeiture of the money. With these conditions in mind you choose to:

a. Take an exotic vacation around the world with first-class accommodations all the way.
b. Splurge on a stunning designer gown, a floor-length fur, load up on your favorite exclusive perfume, and put in a standing order with your florist for fresh flowers to fill your home for the next year.
c. Invest in several works of art for your home, including a few very rare and precious period antiques.
d. Buy a share in an Arabian horse farm, which you intend to visit frequently.
e. Buy a new wardrobe of beautiful (but not overpriced) clothes for all occasions; buy season tickets for the opera *and* your favorite baseball team; buy a year's worth of gift certificates at your limousine rental service; book a week's stay at a luxurious health spa; and take a two-weeks' dream vacation wherever you've been longing to go.

You've been given carte blanche to redo or add to one area of your home. Expense is no problem. You choose to:

a. Add a Japanese garden, complete with reflecting pools, waterfalls, a lacquered pagoda-style gazebo, and a bridge connecting your yard with extensively land-

scaped gardens. (Of course, this comes with a very talented and efficient gardener to tend to the exotic plants, flowers, and graceful trees, so all you'll have to do is enjoy the serenity of your new setting!)

b. Quadruple the size of your bathroom and add a sunken tub, Roman statuary, an enormous dressing area complete with an oversized vanity, a steam room/sauna, a massage area (which comes equipped with a masseur, of course!), and an ornate telephone from which you can call your friends and chat while relaxing in the tub. You choose pink marble for the prime material and add fixtures of gold and adjustable lighting and a hidden stereo to set the perfect mood for your repasts of self-indulgent splendor!

c. Redo your bedroom entirely in soft pastels with a canopied bed, antique silk wall hangings, a delicate secretary with ample storage for your personalized stationery and elegant writing utensils (providing room for your several address books), and adding an extra sitting area with a love seat and two wing-backed chairs for intimate conversation. Your windows and furniture are covered in watercolor-flowered chintz draperies and throws, respectively. Small bouquets of seasonal flowers are placed throughout the room in an orderly fashion, so wherever one is seated in this calm and peaceful room, one is greeted with the sight and scent of Nature brought indoors in the most subtle fashion imaginable!

d. Add a gymnasium complete with state-of-the-art training equipment, a running track, an indoor swimming pool, a dry sauna, and a computerized nutrition center that gives you daily read-outs on what your body needs. You also include a fresh-juice bar, an herbal storage unit complete with an extensive stock of homeopathic remedies for common illnesses, and a meditation center into which you can retreat in order to combat stress. If your climate is warm, you may choose to have some of your health center outdoors; if you live in an uneven or cool climate, you will enclose the center in glass and opt for a climate-controlled environment fueled by solar energy.

e. Create a media center/home theater with the latest in video equipment, a camera for creating your own videos, duplicating machines to make copies of your favorite tapes as well as edit your own creations, and state-of-the art stereo/audio equipment with recessed speakers. You add space to store your extensive collection of vintage films, as well as an area to store your collection of both the entire Beatles catalogue *and* your recordings of every Beethoven symphony recorded by the London Philharmonic Orchestra. This media center comes equipped with very plush theater seats (adjustable), a lighting system that dims or brightens at the touch of a fingertip, and a popcorn machine that automatically adds extra butter!

METAMORPHOSIS

You're invited to a black-tie dinner dance at the White House. Someone you've longed to meet for many years (a favorite movie star, a famous senator, a famous artist, etc.) is the guest of honor, and you've been informed that you're to be seated at his immediate right. You *have* to get a new dress for the occasion (money is no object because you've been sent a blank check from the president, who wants you to spend whatever is necessary to ensure that you are suitably stunning to be the table-mate of such an important personage). You choose:

a. Something very daring, very unique, and guaranteed to make all heads turn as you make your entrance. Possibly a gown with an extremely high neckline and Joan Crawford shoulders—but a backless number that drapes down to as low as decency allows. Obviously the skirt will be slit quite high along the sides. In short, this is a dress that would do Lana Turner proud! Probably black, definitely something deep or vivid.

b. Something very glamorous, all glittery and sparkly; possibly low-cut, definitely showing cleavage, with an ornate neckline and lots of glittering diamonds and jewels. Probably a gown that is very colorful, a vivid jeweltone or a glitzy pastel, although it might also be metallic (gold, silver, or copper). Of course, you manage to top it off with a beautiful white fox jacket. This is a gown Jean Harlow would have been thrilled to accept an Academy Award in!

c. Something very tasteful and elegant, traditionally lovely, that would be sure to be appropriate whatever the taste of the guest of honor. Since you know you'll be sure to use this gown again, you'll also want to select something that will be versatile for more than one occasion. You'll definitely try to select something with a jacket, which will probably be beaded (for that little extra touch of elegance), because you've thought ahead that these affairs tend to be cool, temperature-wise (probably because the men would be unbearably warm in their more cumbersome formal attire), and a jacket does give you more options. This is an exquisitely lovely gown that will surely earn you a place on the best-dressed lists of even the most catty fashion vulture! Joan Fontaine would have loved wearing this ever-so-gracious chiffon ballgown as the hostess of an elegant black-tie dinner dance!

d. To begin with, you want something that is comfortable because you don't want to be bothered with fussing all night at little hooks and buttons or worrying about whether or not you're going to fall out of the bodice while you're trying to concentrate on getting to know this person you've dreamed of meeting for years! You *do* want something that's going to be stunning, of course, but you really want to look and *feel* very fresh and glowing. You'll probably choose something with a simple neckline—it might be somewhat low, but not daringly so, simply square-cut with tiny bejeweled spaghetti straps if it's warm and you

feel in shape. If you feel better with the collarbone area covered, you'll choose a higher, simple neckline, or maybe you'll throw a beautiful shawl over your shoulders. It's true that you seem to feel the most difficult area of clothing is the "super-dressy," but that's simply because you feel out of place in the overly fussy and overly ornate styles that seem to dominate the evening-wear area. You want a dress that you can wear easily, look gorgeous in, and still feel free to talk, move around, and be yourself in. Cheryl Tiegs would be thrilled to be photographed partying in this fabulous dress!

e. Something trendy and fun so that you don't blend in with all the matrons and stuffed shirts that seem to proliferate at these events. You might even do something slightly naughty, like wear a glitzy mini encrusted with jewels, or a beaded jacket with a sequined Minnie Mouse on the back. If you're feeling a little more sedate, you might choose a vintage dress from the 1920s because you love the kicky high of pretending you're a flapper! On the other hand, you could just as easily choose a taffeta number with a flouncy skirt, or consider yourself an early Christmas present, all wrapped up in oversized bows around your waistline. Whatever mood you're in, you'll probably wait until the very last moment to decide exactly which outfit to wear, but rest assured, you'll be the talk of the affair, which you take in stride most effortlessly as you bubble away, charming and exasperating the entire assemblage! Tina Turner would turn green with envy if you upstaged her in this *très* chic outfit!

Your ultrawealthy best friend's about to get married and you're hosting the bridal shower—at her mother's request. Since her mother is paying the bill, and she's asked you to spare no expense, but merely to ensure that her daughter has a wonderful time at an affair she will always remember, you choose:

a. To charter a jet to Egypt where you have rented a steamer to travel down the Nile. On the cruise you are all served a Moroccan feast by bare-chested actors impersonating a male harem of slaves from ancient Rome. As you and your girlfriends recline on overstuffed pillows, they feed you grapes, one at a time. Afterward, the men carry in on their muscular shoulders miniature litters on which are piled the wedding gifts for the bride-to-be to open. This is an all-female affair, and the bride's mother will not attend.

b. To book passage on the Orient Express for the bride-to-be, her intended, yourself and your current love, and perhaps one other very close couple. The six of you stay up all night and drink champagne and nibble caviar as you watch the sun slowly creep up over the mountains. A string quartet unobtrusively serenades you the entire journey, and the bride's mother wouldn't *think* of attending (nor would you think of inviting her!).

c. To rent an entire exclusive French restaurant for an elegant luncheon to which you invite a dozen of your friend's closest girlfriends, including her mother. There are also several of her mother's cronies in attendance, whom you've thoughtfully invited as well. You spend the entire afternoon reminiscing about old times, and then, late in the day, all retire to her mother's hotel suite, where you change to go to a performance of *Giselle* at the ballet. After the performance, you meet your dates, husbands, etc., for a late supper.

d. To whisk everyone away by private helicopter to a ski lodge in the mountains where you spend an entire weekend, girls only, skiing, partying, telling bad jokes, and just generally having a jolly good time! You all tend to eat a little too much, and perhaps have one-too-many Irish coffees (they taste so good next to a roaring fire on a snowy evening!), but the sense of the whole weekend is that this is a celebration of all the wonderful times and the glowing warmth you've all shared together over the years. It's very doubtful that the bride's mother attends, and although you certainly left enough suggestions that she wouldn't have a very good time, you wouldn't have been overly blunt in insisting that she *not* come.

e. To rent out Chippendale's for an entire evening and arrange a very special and spectacular show, specifically written and produced in honor of your friend. This is definitely for girls only, and the male dancers perform a raunchy and rollicking revue created to spoof and lampoon each friend present. Even though this is a rather naughty good time, nothing oversteps the boundaries of decency or offends anyone present because you've taken into account exactly who can take what when you created this super-duper event! The revue consists of the re-creation of special and historic events in the bride-to-be's life, such as first crush, first kiss, prom night, etc.—only the participants are the male dancers who proceed to strip down to G-strings in the process! The finale consists of a mock wedding, with the "groom" dressed in a tuxedo, Chippendale's-style (which consists of little more than a bow tie and a strategically placed piece of cloth!). When the "preacher" says "You may now kiss the bride" all bedlam breaks out, and boyfriends, husbands, and dates all burst through the door and whisk everyone away by limousine to disco the night away at a very trendy club with the champagne freely flowing. The bride's mother may or may not attend—and you don't really care!

The president of Twentieth Century-Fox pictures calls you up and offers you the chance to star in a remake of your favorite movie from the following list. You choose:

a. Rosalind Russell's starring role in *Auntie Mame.*

b. Vivien Leigh's "Scarlet O'Hara" in *Gone With the Wind.*
c. The Grace Kelly role from any Alfred Hitchcock movie, opposite Cary Grant.
d. The Ingrid Bergman role in *Casablanca.*
e. Audrey Hepburn's "Holly Golightly" from *Breakfast at Tiffany's.*

Your local social club (of which you are president) is planning a no-holds-barred gala evening benefit. You, and you alone, get to select the theme, which will determine costumes, decor, and food. You choose from among the following (your costume will be paid for in full, whatever the expense, by the committee, since you'll be doing several television interviews that evening):

a. "Ancient Egypt," with pyramids, pharaohs, and you ensconced on a golden throne as an exotic Cleopatra.
b. "1930s Hollywood," with you as the reigning movie queen, dripping with jewels and ermine.
c. "Marie Antoinette's Court," with you as the fabled monarch, complete with powdered wigs, bouffant petticoats, and beauty mark.
d. "A Western Rodeo" starring you as the pistol-packin' sharpshooter Annie Oakley!
e. "A Roaring Twenties Speakeasy," with gangsters, bathtub gin, and you as a flapper à la Clara Bow, complete with fringed dress, feathered cap, rolled-down stockings, and rouged knees.

To determine the results of this quiz, total up how many checks you made in each category. This is not meant to determine either your Yin/Yang balance or your Image Identity; it's only to pinpoint exactly where your innermost fantasies and desires fall at this particular point in time. Remember, your actual Image Identity theme is determined *solely* by your Yin/Yang balance; *not* by what you "wish" you were, or what you think you "should" be.

The point of this test is to *differentiate* between your inner "fantasy" self, and your outer "reality" self. You're going to learn that you can express your inner desires and fantasies in a realistic way, but first we need to note that the two parts of you may very well be different, even in seeming opposition. By noting this now, we will be able to work with both sides effectively and clearly instead of getting them mixed up and having them cancel each other out so that neither gets satisfied! This is the all-too-common mistake of "schizophrenic dressing" that makes you a "victim" of fashion rather than someone who *uses* fashion as simply one more tool of self-expression.

If the majority of your answers fell in category *a*, then your inner longings are of the extreme Yang variety, and you secretly long to be a Dramatic. If this is your Image Identity theme as already determined by your Yin/Yang balance, then you'll have no problem integrating your inner and outer selves. If, on the other hand, your inner longings are different from your actual Image Identity, don't despair! You can still satisfy your daring nature and your bold flair for life. However, you must remember that you need to learn to do so *through* your Image Identity, not by ignoring it.

If the majority of your answers fell in category *b*, then your inner longings are of the extreme Yin variety, and you secretly fantasize the way a Romantic does. If this is concurrent with your actual Image Identity, you should be quite satisfied. If, on the other hand, you find your inner longings are different from your actual Image Identity theme as determined by your Yin/Yang balance, you don't have to forgo your love of beauty! You can learn to express your extravagant cravings *through* whichever category Nature has put you in, and we will all be the more entranced by you for your unexpected charm!

If the majority of your answers fell in category *c*, then your inner longings are those of the balance between the extremes of Yin and Yang—the secret desires of a Classic. If this corresponds with your actual Image Identity, then you will find a very painless journey awaits you. If, on the other hand, your actual Image Identity theme as determined by your Yin/Yang balance is something other than the Classic, you may rest assured that your love of elegance, order, and gracious refinement will be welcome additions to whichever category Nature blessed you with. You will simply learn to express these parts of your inner desires *through* the "language" of your specific Image Identity, and the world will be pleasantly surprised by your organization, practicality, and sophistication.

If the majority of your answers fell in category *d*, then your inner longings are those of the soft Yang, or Natural. If this is what your Yin/Yang balance determined your actual Image Identity theme to be, then get ready to have a simply wonderful time exploring how to effectively express yourself through your appearance. If, on the other hand, you find that your Yin/Yang balance has determined your actual Image Identity to be something else, lay your fears to rest! You can still be as fresh, as casual, as friendly, and as open as you secretly desire—however, you'll do it in *your* unique way, according to *your* Image Identity's theme. True, it won't come across in exactly the same manner that an actual Natural's would, but you can certainly *feel* those qualities—and that will be the delight when we discover your radiant warmth as an added attraction to everything else you are!

If the majority of your answers fell in category *e*, then your inner longings are of the Gamine variety, characterized by a combination of opposites on the Yin/Yang scale. Indeed, you seem to be the pure embodiment of the term "contradiction," and even though no one would *dare* categorize you, you should feel quite excited if your inner essence gelled with your actual Image Identity. If, on the other hand, you've found that even though you secretly long to live the high-powered Gamine life, your Yin/Yang balance has determined that you actually fall into a different Image Identity, don't feel you have to sacrifice your zest, your playfulness, or your marvelous sense of humor. You'll simply

learn to express these qualities (and many more) through your actual Image Identity theme in a way far more true to you than you would achieve by simply imitating an outer "Gamine-look." Your dynamic dazzle will then simply be a hidden bonus to the rest of your unique essence!

Whatever your secret longings, and regardless in what category you may find yourself currently "wishing" you were, in time you are going to find out that your actual Image Identity, as determined by your Yin/Yang balance, is going to lead you into the discovery and expression of *all the things you are!* Even if you aren't quite sure right now, I promise you. I'm not asking you to leave any of yourself behind! I'm simply asking you to bring *all* the parts of yourself along with us on this journey!

INTEGRATING YOUR INNER PERSONALITY DESIRES WITH YOUR OUTER PHYSICAL MAKEUP

If your two tests match up, you'll have no problem proceeding directly to your section of the Image Identity chapter. You may feel free to go ahead and do so, but my suggestion is that you read as much of the other categories as you can. The deepest understanding of yourself possible comes from seeing how you fit into the context of the entire world. The more you know and understand about others, the more you know and understand about yourself.

Now, if your two tests *don't* match up, what do you do? How can you reconcile the fact that your inner drive seems to take you in one direction while your outer physical form seems to be saying, "No! Go *this* way!"

Well, there are two possible answers for this dilemma. The first may be that you have some things to learn about yourself. Perhaps you simply need to be introduced to some of the qualities you possess that are slightly hidden or deeply buried. There are many reasons why this may be necessary, but you don't need to be overly concerned with them at this point. Merely keep an open mind and say, "Well, what have I got to lose? I might as well travel this journey and see if I don't discover some new ideas for myself along the way." This will only enrich you, after all, and give you more information with which to work. No one is going to take anything away from you.

The second answer is simply that you need to marry your inner and outer selves, to free your complete potential. The only way to do this is to follow the example I gave earlier using actress Shirley MacLaine. *You've got to use your outer physical form as the given, the tangible and finite "language" with which you communicate your inner feelings.*

You really have no choice if you truly want to develop your appearance to the best of your potential. Your physical form is, as I've stated, fixed, finite, and extremely tangible. It is a given. It is not going to change simply because you wish you were someone or something else.

However, your feelings, fantasies, and desires most definitely *can* change, as well as *grow*. The beauty of this work is that by simply following the instructions of your metamorphosis, however new or even uncomfortable it may seem to you at first, you will be undertaking an inner journey as well. This will be a journey of self-discovery as you acquire a deeper understanding about the way you react to certain things in yourself and why you feel the way you do at times.

That's not to say that there may not be a little trauma or upset. You've learned to react the way you do, and to want to be the way you wish you were, for many specific reasons, which may include fears or unfortunate experiences along the course of your life. However, what I always try to stress to my clients when they work in one of our workshops is that if you want to grow, you have to be willing to change. You cannot grow by standing still. Change, by its very nature, is not particularly comfortable. Sometimes change can be exceedingly *uncomfortable*. The fear of the unknown, the untried, is no small matter. There are other fears that also may come up, which we will explore shortly.

The hidden delight of this process is, however, that once you are brave enough to face your discomfort, your fear will very quickly change to joy and self-love. If you can have the courage to stick with the guidelines your specific Image Identity category gives you, after a few short months you will find yourself reacting in an entirely different manner than you ever thought you would!

It's a process. It may take a little time. That's okay. I never meant your metamorphosis to be a "quick-fix" make-over, remember. I want it to be a blueprint that you can use to guide you for the rest of your life!

I do promise you, if you stick with it, that you will find yourself opening up to a whole new world of self-understanding and, I hope, self-fulfillment. The utter perfection of your physical makeup is a wonder that will never cease to amaze you once you begin to deal with that fact.

If you want to consider this a process of working from the "outside in," I suppose you could say that. However, I feel a more accurate description is a reiteration of the principle I stated in the very beginning of this book: Nature created you perfectly, to be exactly the creature you are. *Never forget that your outside cannot be separated from your inside!* Your acceptance of your unique physicality is absolutely essential in the development of your one-of-a-kind persona. There is no other human being exactly like you on Earth! There are no mistakes in your physical makeup—everything about you has been created for a specific reason: to make you *you!*

By beginning to accept the perfection of your outer physical form, and then, by learning to connect it with inner feelings you may not even know you have (which also means learning to give up past negative associations you may have acquired), you are going to begin a journey of finding out just how unique you really are, and just what a thing of value you really are!

This is not to negate any of the many facets of your personality. As I said early on, your inner self is infinite—it includes all things, and moods, and feelings, and attitudes. As you become more sophisticated with the vocabulary of your Image Identity, you will find that you can easily express all these inner feelings through your specific physical makeup. (Remember our earlier example of actress Shirley MacLaine?)

At this point, though, that would be putting the cart before the horse so to speak! Right now it is in your best interest to become fluent in the language of your specific Image Identity as determined by your Yin/Yang balance. Once this "language" becomes second nature to you, *then* begin exploring how to express the "Dramatically bold" side through your soft and voluptuous Romantic physical form. Then explore how your desire to be "Classically refined" can be expressed through your petite and dynamic Gamine physical form.

Anyone can be elegant, anyone can be sophisticated, anyone can be glamorous, anyone can be sensual, anyone can be witty, anyone can be casual, and anyone can be adventuresome. The point of your Image Identity is to allow you to be *all* these things, and more—*never* to limit you in any way, shape, or form!

The key, however, is to be elegant in the manner that befits *you,* not a pale imitation of a Classic friend (or whatever your specific fantasy of yourself is); to be bold in the manner that is accurate to *your* nature; to be sensual in the unique way that only *you* are; to be fresh in *your* specific manner; to be playful and zesty in the way only *you* can!

The truth is, my friend, if you will let your outer form guide you in determining your Image Identity, all the inner feelings that give you depth and make you a person instead of a stereotype will fall magically into place. The world will very soon realize that there is no one like you, that you are truly special, and, indeed, you *are* the "star" of your own life!

At this point, whether you feel a little tentative about which Image Identity theme you have found yourself to be by analyzing your outer physical form, or whether you have joyfully discovered that your Image Identity theme is your secret fantasy about yourself, my suggestion to you is that you bravely forge ahead to scour the appropriate section and learn a little more about where your deepest physical potential lies.

We'll explore your resistance a little more after you've had a chance to understand more closely exactly what your Image Identity consists of. Sometimes it's simply a case of semantics as we strive to learn a common vocabulary with which to communicate. What we're really talking about is how you learn to work with *shape* in your appearance, anyway—the *shape* of your clothing, the *shape* of your hairstyle, and the *shape* of your makeup application; all of which are determined by your Yin/Yang balance. This is the tangible structure of how you put your Image Identity's theme into your actual appearance, as you will learn.

In any event, it's time now to move on; it's time to discover more about *your* star quality, and how to develop your own *total look!*

4 | THE IMAGE IDENTITY THEMES

DRAMATIC

Prime Celebrity Example: Joan Crawford

Your position on the Yin/Yang scale is: *extreme, sharp Yang.* You are a woman of majesty and mystery, a striking and imposing figure capable of inspiring awe by merely entering a room. Bold and charismatic, you were born to lead. The world listens to you with respect. Your opinions carry great weight with others simply because they come from *you!*

Your energy is direct and forceful, not in a harsh or dictatorial manner, but simply strong and clear. It's second nature to you to exert authority, and you can bet that if there's a crisis, you'll find yourself automatically assuming control. Your strong sense of truth, paired with your ability to see straight to the bottom of all matters, easily bypassing any surface subterfuge, is the hallmark of your very soul!

As soon as we realize the depth of your intelligence, we are most eager to follow you "straight into the cannon's mouth," if necessary! Such is the charisma you are capable of exuding. The world is constantly on the lookout for heroes, and you, my dear friend, seem to be the very personification of the word!

Others may sometimes view you as somewhat cool and aloof with nerves of steel. Nothing fazes you—or so it seems. That's why we are so ready to hand over power and responsibility to you on a silver platter! You're a natural to be the *head* of anything—a department, a corporation, a law firm, a small business, or even a country! (Don't be surprised if the first female president is a Dramatic!) You need to be in a situation where you can exert your natural sense of power with ease, and where your original views are able to flourish into the dynamic source of energy they truly are.

It's also likely you'll find yourself in the role of producer in one way or another. This could happen literally in the worlds of film, television, or theater or you could simply find yourself serving as chairwoman of every organization, charity, or benefit that can rope you in! Whatever your field, your career has the potential of being glorious and ground-breaking. Since stereotypes crimp your free-wheeling style, you're bound to break all the rules wherever you find yourself toiling.

For this last reason, you may ultimately find you're happiest and most fulfilled when you either own your own business or work at a company that gives you a great deal of freedom and responsibility, as well as room to create and implement. Risk-taking is an integral part of your basic nature. You are capable of making multimillion-dollar decisions without batting an eyelash while others would be reaching frantically for their ulcer medicine.

In the area of entertaining, you tend to go for the "all or nothing" school of partying. A soiree at your place will always have a theme, even if it's not announced to your guests. You're just the type to host a dinner/dance in your penthouse apartment and request that everyone wear only silver and white. As the guests arrive, they'll enter through billowy yards of sheer, gauzy linen covering everything in sight as if they'd stepped into a Salvador Dali-inspired Moroccan fantasy! As they proceed onto your terrace, the vision becomes even more surreal, with silver-sprayed palms, glittering cages of creamy turtledoves cooing gently, and profusions of imported lilies dotting the landscape. The entire scenario was designed simply to cool and soothe the spirit on a sultry summer's eve!

Chances are, if you don't have the time or inclination to put the effort into creating a truly memorable evening, you'll choose not to entertain! You'd rather take your friends to a favorite bistro than slap together an evening without utilizing your total creativity and inspiration. *That's* the fun part about it for you in the first place!

An interesting side note to your very visible drive, ambition, and power is the fact that you are an extremely *private* person as well. Sometimes the world mistakes your natural reserve for haughtiness, which always surprises you, and comes as a bit of a painful jolt. You think of yourself as merely intensely contemplative—"so where's the crime?"

To others, however, you run the risk of seeming imperially superior and narcissistic if you don't remember to include us in your presence. We are so intrigued by your mystery that things which seem insignificant to you are magnified to us. Gestures as simple as a kind glance, a smile, or a word of praise can take away any brusqueness or self-righteousness on your part, and tell us that you do, indeed, value our addition to your life. It's truly unfair for you to be reacted to as if you are cold, for you are excruciatingly sensitive!

You never accept things at face value, or for the sake of mere tradition. You are willing to tackle the seemingly insurmountable without giving it a second thought as soon as you are convinced you have discovered a better way.

You are progressive in thought, always searching for growth, whether it be financial, social, intellectual, or spiritual. "Onward and upward!" is your battle cry, and "forward motion" your constant direction. Streamlined and efficient, you are the epitome of the Contemporary Woman. Only in recent history have you emerged in all your glory.

Physically, you are like an art deco building, smooth, sleek, urbane, and utterly sophisticated. Your sharp angles and chiseled features are the outer manifestations of your strength, charisma, and powerful energy. As physically imposing as a statue of a Greek Goddess, you have been given the most Yang of physical gifts so the world can clearly appreciate your dynamic nature.

To express your extreme, sharp Yang total essence, we want to develop an appearance that could best be described as: Regal Lady.

By showcasing your extreme, sharp Yang in all the elements of your appearance, we are striving to fully express your total majesty. Geometric shapes are the key to visually capturing your essence in your appearance. Everything that goes into creating your look should take its cue from your powerful inner energy and angular physical form—from the sleek shape of your geometric hairstyle, to the sculpted contours of your high-contrast makeup, to the architecturally sharp silhouette of your clothing and accessories.

The result? Your charisma and power are clearly expressed in the most natural, seamless manner possible. Not only have you become the most stunning and striking woman you can be, you have also expressed your heart and soul in your appearance. And indeed, my dear, regal, charismatic, statuesque Dramatic friend, that is the very point of your metamorphosis! You are truly an original masterpiece, as priceless as a Picasso. When you are on display in all your natural Dramatic glory, the world values you as the majestic work of art you truly are!

DRAMATIC CELEBRITIES

The following list is meant to help give you a clearer picture of what a Dramatic can be when she is visually defined. It is *not* meant to suggest that the women included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Dramatics have unique qualities that set them apart from everyone else. Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find they each share a *stunning and majestic physical beauty (made up of a sharp physicality) combined with a very bold and charismatic inner power.*

Joan Crawford, Greta Garbo, Lana Turner, Lauren Bacall, Rosalind Russell, Lena Horne, Alexis Smith, Katharine Hepburn, Maggie Smith, Faye Dunaway, Kathleen Turner, Jamie Lee Curtis, Barbara Carrera, Connie Selleca, Sheryl Lee Ralph.

DRAMATIC CHECKLIST

YIN/YANG BALANCE

Extreme Yang (sharp edges).

SHAPE

Shape is the key to your look! Whatever mood you want to express, in whatever situation you find yourself—work, play, or glamour—keep your shapes *sharp and geometric.* Triangles, rectangles, and anything sculpted, sleek, and elongated, with crisp edges.

AVOID: *Anything rounded, swirled, or overly draped. Also, anything delicately intricate, or overly fragile. Ornateness translates into "fussy" on you!*

LINE AND SILHOUETTE

This goes hand-in-hand with your shape. Long, vertical lines are essential. Always straight, with elongated draping that is sleek, is your version of a "soft line."

AVOID: *Soft, flowing lines (too matronly on you). Unconstructed silhouettes (sloppy on you). Broken or horizontal lines (not elegant enough for you).*

FABRIC

Fabrics that hold a defined shape are necessary. Moderate to heavyweights are the best, with a matte finish and a smooth surface. Textures should be tightly woven, and shiny fabrics should be very stiff and ultraglitzy. Italian tweeds, thick gabardines, twills, faille, stiff brocades, and heavy satins are a few examples that will tailor best for you. Keep in mind, however, that occasionally lightweight fabrics can work, if they are extrastructured in the design of the garment.

AVOID: *Overly sheer, lightweight fabrics that float. Also, in most cases clingy fabrics are extremely unsophisticated on you. In addition, extremely rough textures that are thick and heavy will overpower your sleek body.*

DETAIL

Detail should always be clean and minimal to complement your sculpted, chiseled look. Bold, sweeping geometrics, angular shapes, and sharp edges are called for.

INCLUDE: Square, sharp shoulders (shoulder pads are essential in every garment you own, *without exception*).

Clean, angular necklines (plunging V's, skinny turtlenecks, high Mandarins, slashed collars, halters, man-tailored, etc.).

Anything tailored (crisp cuffs, sharp pleats, sharp lapels, etc.).

AVOID: *Small, fussy detail. Overly ornate or intricate detail (ruffles, lacy frills, feathers, frou-frou, bows, tucks, gathers). Overly unconstructed detail (sloppy necklines, shapeless or oversized sleeves, etc.).*

SEPARATES

Your look does not include an obvious use of separates; keep individual pieces blending together in an artful way for elegance. You are striving for a head-to-toe ensemble effect, not the "mix 'n match" approach!

Jackets: Should always be tailored and sculpted, with very defined shoulders. Generally they should be long (ending at the mid-thigh area), although a very sleek, Italian-style might be cropped (be sure this has an extremely sculpted, streamlined shape). Double-breasted could be another excellent choice.

AVOID: *Overly flouncy jackets with peplums, nipped-in waists, and fussy touches such as shoulder tucks, ornate buttons, and tapered sleeves. Overly shapeless and bozy jackets.*

Skirts: Should be straight and long. Minimum length: two inches below the knee; maximum length: as long as you dare! The only flared skirt you successfully wear is one with the middle section (from waist to knee) sleek and straight, with the bottom piece flaring out gently. Likewise, all pleats should be stitched down through the hip area.

AVOID: *Full skirts, gathered waists, draped and shirred shapes.*

Pants: Should always be straight and man-tailored. Deep pleats are a good touch, as is a long hem, gently breaking at the shoe.

AVOID: *Drapey and clingy pants that taper at the ankle. Oversized, baggy shapes.*

Blouses: Tailored and sleek—never flouncy or frilly or oversized and shapeless.

Sweaters: Lightweight, elegant knits. Skinny, ribbed knits. Long cardigans or pullovers with sharp shoulders.

DRESSES

Dresses should be elongated and sleek, the more tailored the better. Again, sharp shoulders are essential. Coatdresses, chemises, and very narrow bias-cuts work well. Waist emphasis is reserved for use with very wide, geometric belts. Dropped waists and no-waist styles are elegant when the shape is kept narrow.

AVOID: *All flouncy styles with flowing silhouettes, fitted waists, and fussy necklines. Shapeless, unconstructed styles.*

COLOR

Always think "head-to-toe" with your color schemes.

The deepest colors that complement your coloring are best. Dark neutrals are especially effective, and color combinations should be bold, but elegant. Combining bright shades with dark shades achieves this with ease. Pastels can be stunning if you create an entire ensemble. All monochromatic schemes are excellent.

AVOID: *Multicolor splashes and a mix 'n match approach to color.*

PRINTS

Prints should be bold and geometric; stripes, zigzags, asymmetrics, and irregular shapes. Bold color combinations and

high-contrast blends work best. Think "Picasso," and strive for a contemporary feeling.

Avoid: *Watercolor prints, florals, soft swirls, and overly "cute" animated styles. Small, symmetrical prints are also to be avoided.*

ACCESSORIES

All accessories should be crisp, sharply tailored, and angular with geometric shapes. Keep everything sleek and contemporary in feeling.

Shoes: Should be tailored and angular. High, straight heels, crisp soles, and elegantly tapered toes.

Bags: Should be crisp and geometric. Angular envelopes, clutches, or structured briefcases.

Belts: Should be bold and wide. Leather will be stiff and shaped. Metal belts will be sculpted and quite large. Buckles are always geometric/asymmetric. Hip belts for dropped waists are best.

Hats: Should be crisp and man-tailored, with wide brims and sharp edges.

Hosiery: Keep your stockings dark and sheer. Blend with both your hemline and shoe to accent your strong vertical line.

Jewelry: Should always be sleek and elegant, with an emphasis on bold, modern shapes. Thin, sharp pieces are good choices, as are avant-garde works of art. Asymmetrical shapes work well, and pieces should be large, but not overly bulky.

Avoid: *Delicate, antique jewelry. Extra glitzy costume jewelry. Heavy, chunky ethnic pieces. Small, symmetrical pieces.*

EVENING WEAR

Geometric shapes. Elongated vertical lines. Hard metallic fabrics. Smooth fabric. Sculpted trim. Angular necklines. Shoulder emphasis.

Slinky sheaths
Tailored dinner suits
Long gowns with sharp shoulders, halter necklines, and jackets
Evening pants with tailored jackets

HAIR

Hair should always be sleek and sculpted, usually swept *off* the face to emphasize your chiseled bone structure. The shape is *always* geometric.

Avoid: *Overly soft, coiffed, or wispy hair (there is nothing more aging for you than this look!). Soft hair hanging in or covering your face (fluffy bangs, feathery sides, etc.).*

MAKEUP

Makeup should *emphasize* your angles and chiseled features. A high-contrast look is best, with smoky eyes, contoured cheeks, and deep lips played against a background of neutral skin.

Avoid: *An overly soft, "watercolor" effect (it will be unsophisticated as well as very aging and matronly).*

HAIRCOLOR

Should be vivid and distinct whatever the hue (blond, brown, red, or black) or intensity (light, medium, dark). You do not highlight well because this process mutes the intensity and results in a washed-out look. *Never* try to "soften" your haircolor. This is the single most damaging thing you can do to your look, and it will be extremely aging on you. Overall color processes are best for the rich type of color you need.

SOFT DRAMATIC
(Dramatic with a Romantic undercurrent)

Prime Celebrity Example: Sophia Loren

Your position on the Yin/Yang scale is: *bold Yang with a pronounced Yin undercurrent.* Physically, your bone structure is large and angular (Yang), but it is softened by a fleshy body type and full facial features, particularly evident in your large eyes and full lips (Yin). Innately, you are bold, charismatic, and creative (Yang), while at the same time you are also sensual, charming, and receptively accommodating (Yin). Overall, Yang is definitely dominant; Yin is secondary. Both are present in your essence, and both must be visually expressed for your appearance to be accurate and exciting. Just make sure you keep them in proper order.

You will definitely want to read both the Dramatic and the Romantic sections of this book, and you will find yourself identifying at times with elements of each. However, please remember, you are not an *equal* combination of the two categories.

Always bear in mind that you are a Dramatic first and foremost! Your Romantic undercurrent should be used in small doses to soften the overall effect of your appearance in a sensual and glamorous manner. It is *not* a substitution. It is an *addition* to express that extra bit of Yin present in your being.

To express your bold Yang/extra Yin total essence, we want to develop an appearance that could best be described as: Diva Chic.

Your silhouette is bold and sweeping, composed of strong geometric outlines that are softened by narrowly draped and flowing lines. Your accessories and detail are oversized and ultraornate. Shoulders should always be strong and broad, and there should be an emphasis on a strong vertical line, head-to-toe. A "T" silhouette is your most successful basic statement. An important addition to this outline is your use of lightweight fabrics. Heavyweights will be stiff and unbending on you, and when they are executed in the shapes you wear, they will completely overwhelm you and seem quite graceless.

On the other hand, draped jerseys, silks, challis, crepes, etc., will provide the softening that your secondary Yin streak demands. They also add a sensual touch to your appearance that provides subtle elegance. The draping is essential to expressing your inner qualities as well as

complementing your body type. It is a *must!*

Detail should always be flamboyant, lavish, and oversized. Simplicity, understatement, and uncluttered edges are not terms that are applicable to you! While they are positive additions to someone else, on you they read dull, boring, dowdy, and extremely unsophisticated. Your elegance comes from a vivid expression of your extraordinary charisma and passion. When you walk into the room, heads turn; when you cross the street, traffic stops—therefore *excess* suits you best. Lapels are oversized and soft. Necklines are extreme—the lows are plunging, the highs rise majestically. Cowls are superdraped, pleats are deep and soft, and slits are definitely noticeable! Also, any trim such as bows, ruffles, lace, or sparkly appliqués should be dramatic, oversized, and enormously voluptuous. You are *not* the type for delicacy. Femininity on you is best expressed by the theatrical woman; sensual and ripely glamorous, executed with bold, innovative flair!

Likewise, your accessories, hair, and makeup must all provide the lavish edge your Yin/Yang balance requires to be completely fulfilled. Jewelry is absolutely your best friend! Here again, the emphasis goes to the bold, the oversized, and the ornate. Anything that sparkles, gleams, or shines works wonders for you! That could be as simple as an oversized chunk of elegant metal or a brightly colored glass as an earring for a conservative daytime outfit—or, for evening fun, something as glamorous as an enormous collar of faux jewels that drips with dazzle all across your breastbone. Basic shapes are large and chunky geometrics, with ornate workmanship, lavish execution, and added sparkle for pizzazz.

A word of caution in the jewelry department: This is another area where "toned-down" won't work in your favor! Even in the most conservative office environment imaginable, you've got to suggest a touch of glamour. Your Image Identity is so boldly expressed that you'll lose your sophistication without doing so. Without the proper accessories, you run the risk of looking as if you're wearing your older sister's clothing, without quite knowing how to pull it together! Accessories add the extra touches to provide the security and confidence in your appearance that says: "I know exactly who I am, and what I'm doing!" True, it's not exactly everyone else's look, but then, just remember, a diva is not a member of the chorus!

Hair and makeup must also fall in line with your accessories, both requiring a very polished and sophisticated look. Hair should be well-cared for, in a flamboyant coiffure or superstylized cut. A geometric outline is best, although it will require an elaborate set and a cloud of soft teasing within the shape for fullness and soft drama. Asymmetrical cuts can also work as long as there are no severe edges. The angles need softening with waves, which make perms and processing very effective on you, if necessary.

Makeup should emphasize strong eyes and cheeks, and luscious lips. Bold color choices give drama, while a watercolor blend of no sharp angles is the correct style. Avoid smoky colors, neutrals, and minimal makeup. They don't add enough polish to effectively complete your head-to-toe look. Instead of being subdued and elegant, they just look tired and ineffectual. As with your jewelry and detail, the proper use of hair and makeup will pull your appearance together and provide the extreme sophistication and confidence your image needs.

This is the best way for the world to see your arresting combination of strength, power, passion, and magnetic charm. The key to clearly expressing your total essence in your appearance is by focusing on your strength (Dramatic Yang) as your foundation, and adding your feminine magnetism (Romantic Yin) as an afterthought that is more like the icing on your cake! *Both* sides, in the proper order, are vital for us to appreciate your truly unique nature.

Without the visual expression of your bold Yang as the basis of your look (strong outlines, geometry, and creative flair), your feminine side will seem silly and superficial—to the point of "ditzy"! Also, physically, you'll appear oversized and awkward if we leave out the bold sweep and flamboyance of your clothing.

On the other hand, without the extra touches of the lavish, the ornate, the soft, and the polished (which is your extra Yin), your artistry, charm, and radiance will be overwhelmed with starkness. This result will rob you totally of the magnetic pull that is so attractive and appealing and draws people to you, leaving you to appear dry, humorless, and lacking in sensitivity. Physically, removing the softness and the glamour leaves your body type looking lumpy, while your lovely face with its full features becomes blowsy. When you allow us to clearly see the dazzling and dynamic creature you truly are, your star quality blazes forth brilliantly! Your diva-esque essence is awe-inspiring, thrilling, and deeply inspirational to everyone lucky enough to come into contact with you.

Let us share in your wild passions, womanly sensuality, and elegant sophistication and you can be sure you'll star in any production you wish! Remember, a diva always dictates her own terms. When you allow us to see that you are so completely one-of-a-kind, we'll gladly capitulate to whatever you desire!

SOFT DRAMATIC CELEBRITIES

The following list is meant to help give you a clearer picture of what a Soft Dramatic can be when she is visually defined. It is *not* meant to suggest that the ladies included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Soft Dramatics have unique qualities that set them apart from everyone else! Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a very bold and sensual physical beauty, combined with an air of exotic mystery and a powerful, intoxicating essence.*

Sophia Loren, Anne Bancroft, Maria Callas, Raquel Welch, Ava Gardner, Barbra Streisand, Anita Morris, Jacqueline de Ribes, Diahann Carroll, Marlene Dietrich, Connie Selleca.

SOFT DRAMATIC CHECKLIST

YIN/YANG BALANCE

Bold Yang with a pronounced Yin undercurrent. Yang is dominant; Yin is secondary.

SHAPE

Bold geometrics with soft edges. Oversized ornate shapes.

AVOID: *Sharp-edged geometrics. Small, delicate shapes. Symmetrical shapes.*

LINE AND SILHOUETTE

"T" silhouette: broad shoulders with an elongated vertical that is draped. Bold, sweeping lines. Draped, flowing lines.

AVOID: *Stiffly tailored lines. Broken, staccato lines. Overly fitted, fussy silhouettes. Wide, shapeless silhouettes.*

FABRIC

Lightweight fabrics that drape easily and flow gracefully (silks, crepe, challis, handkerchief linen, jersey). Soft and plush textures with a deep pile. Shiny fabrics.

AVOID: *Heavy fabrics that create a stiff shape. Rough textures.*

DETAIL

Bold, oversized, and ornate. Broad shoulders (pads with soft edges are best). Soft, draped necklines (may be high or plunging). Lavish trim (beading, appliqué, oversized bows and jabots, deep and soft pleats or folds, etc.).

AVOID: *Small, delicate detail. Sharp, severe, or crisp detail. Minimal, simple, or plain detail. Symmetrical detail.*

SEPARATES

Your separates should artfully blend lush textures, rich colors, and luxurious prints, so your elongated line will not be disrupted. You are always striving for a head-to-toe "ensemble" effect, never a mix-and-match look!

Jackets: Broad shoulders, long lines (mid-thigh area). Lightweight, draped fabrics. Lightly structured or unconstructed. Soft, draped detail (lapels, pockets, etc.).

AVOID: *Stiffly tailored jackets with sharp edges. Traditional, blazer jackets. Short, cropped jackets. Delicate, fitted, or fussy jackets.*

Skirts: Skirts should be straight, long (mid calf), and draped. Short skirts (knee length) may be paired with a long jacket, sweater, or top. Detail should be elongated (shirring, soft folds, and slits).

AVOID: *Full skirts except on certain dresses (see dress category). Wide, unconstructed skirts. A-lines and sharp pleats. Overly fussy and fitted skirts with delicate detail (gathers, tucks, etc.; plackets, etc.).*

Pants: Should be straight, long, and draped. Detail should be soft and elongated (deep pleats, shirring, softly draped cuffs, pockets, etc.).

AVOID: *Stiffly tailored pants. Wide, unconstructed, or baggy shapes. Overly delicate detail (pegged legs, fussy gathers, small trim, etc.).*

Blouses: Blouses should be soft and draped with broad shoulders and draped necklines and sleeves. Detail should be elongated and soft. Ornate detail should be very oversized and lush (large bows or jabots, sheer lacy trim, or sparkly appliqué). Fabrics should be lightweight, very soft, or very shiny.

AVOID: *Sharply tailored blouses. Plain blouses. Delicate, fussy blouses. Wide, unconstructed, or shapeless blouses.*

Sweaters: Soft and clingy knits with draped necklines. Plush knits. Draped knits. Broad shoulders and an elongated waist. Oversized patterns or trim, especially ornate or sparkly.

AVOID: *Rough and heavy knits. Skinny, ribbed knits. Short styles, including crew-necked shetlands, cardigans, and cropped sweaters. Wide, unconstructed styles. Overly delicate, fussy trim. Overly fitted styles.*

DRESSES

Dresses should be elongated and draped, with broad shoulders. Detail should be oversized and ornate (shirring, trim, etc.). A dropped waist is best on dresses, but an exaggerated waist is also effective when combined with very broad shoulders and a full, sweeping skirt. Narrow, clingy shapes are basic.

AVOID: *Sharply tailored dresses. Shapeless, unconstructed, or wide styles. Flouncy styles with delicate or fussy detail. Overly fitted and nipped styles.*

COLOR

Your use of color should always be bold and dramatic, never dull. You shine in original color combinations that emphasize bright/dark mixtures. Pastels can be extremely elegant if you execute them in head-to-toe sweeps. Monochromatic schemes will generally require some vivid accenting in the accessory department. Strive for a very polished, ensemble approach to your use of a palette.

AVOID: *Multicolor splashes and a mix 'n match approach.*

PRINTS

Bold, wild, and ornate shapes. Splashy watercolors. Oversized and abstract florals. Animal prints. Irregular shapes with soft or rounded edges.

AVOID: *Sharp geometrics. Small, symmetrical prints. Delicate, fussy prints. Animated, "cute" prints.*

ACCESSORIES

Shoes: Tailored and angular with tapered toe and heel. High, narrow heels are best. Bare styles also excellent.

AVOID: *Chunky styles. Overly delicate styles with excess trim.*

Bags: Softly rounded shapes in over-

sized styles. Exquisite leather or fabric. Very slim briefcases. Ultraornate evening styles.

AVOID: *Plain, symmetrical bags and small, delicate styles.*

Belts: Should be bold and wide, of supple leather or special fabric, with large and ornate buckles.

Hats: Should always be theatrical and glamorous, emphasizing rounded shapes and ornate trim. Should be large and oversized.

Hosiery: Keep your stockings ultrasheer. Your strong vertical line is best emphasized by blending with both your hemline and your shoe. *Always* blend with the shoe. Very lacy or ornate textures are wonderful for evening.

Jewelry: Should always be large, bold, and ornate. Bold geometric shapes with soft edges. Oversized, ornate shapes. All sparkly, glittery, and shiny finishes are excellent. Wild costume jewlery that is obviously faux.

AVOID: *Sharp geometrics. Simple, symmetrical pieces. Delicate, antique pieces. Rough, chunky pieces. A "no jewelry" look.*

EVENING WEAR

Clingy shapes. Shoulder emphasis. Cleavage emphasis. Soft, draped fabric. Glitzy fabric. Ornate and oversized trim.

Draped gowns.
Form-fitting gowns with shoulder emphasis and cleavage.
Shirred cocktail dresses with big shoulders.
Oversized ornate dinner suits with elaborate trim.

HAIR

Should always be lavish and full-looking. Elaborate coiffures and fantasy styles work well. The shape should be bold (either geometric or asymmetric), but softened with curls, waves, or partial layering. Hair must always look sophisticated and well cared for, but should also be soft and sensual, not stiff. Teasing, setting, waving, and perms are all possible choices for you.

AVOID: *Sharp geometric cuts. Symmetrical, blunt-edge styles. "Wash 'n wear" styles that are unfinished-looking. Overly delicate or wispy styles.*

HAIRCOLOR

Should be rich, bold, and vivid. If you choose an artificial color, it should be strong and dramatic—blue-black, fiery red, platinum, or bright yellow-blond. Highlighting should be dramatically streaked. If your hair grays in a theatrical fashion, you can emphasize it through directing the streaks in bold sweeps. The *richer* your haircolor looks, the better.

AVOID: *Subtle highlights or delicate lightening of the hair.*

MAKEUP

Should be lavish and ornate, even for daytime. A very polished face is part of your everyday look. In the evening, pour on the glitz! Bold eyes, with a touch of bright color. Full, vivid lips, and strong cheeks.

AVOID: *A "minimal makeup" look which is very harsh and aging on you, making you appear too stark. Likewise, smoky eyes and a pale or neutral lipstick—not sophisticated enough for your total Image Identity.*

ROMANTIC

Prime Celebrity Example: Marilyn Monroe

Your position on the Yin/Yang scale is: *extreme soft Yin.* You are a woman descended from another era, a time that was gracious, beautiful, and filled with sweet radiance. These are the qualities that are the keys to your persona.

Artistic, charming, and diplomatic, outer form is of enormous meaning to you. Never content with a life that merely "functions" (that would be a cruel, cold, and heartless existence for you), you seek instead to bring grace and loveliness to everything you touch. To you, the phrase, "Truth is Beauty; Beauty is Truth," is no idle cliché. It defines your essence quite succinctly, for you are the epitome of a loving soul creatively expressed in a tangible form!

Because outer beauty is such a deep expression of love for you, you are forever striving to add those extraspecial touches that turn the ordinary into the sublime. Hours spent searching for the perfect watercolor to hang in the reception area of your office are just as important to you as making sure the desk you sit behind doesn't appear stark and impersonal.

If you're hosting a dinner party, chances are you'll expend enormous energy on things like place settings, flowers, and soft lighting. You'll gladly search the entire city for those rare and exotic orchids that evoke images of a mysterious, faraway land, or dedicate yourself wholeheartedly to locating special gardenias with a heady fragrance. When you're planning the menu for this party you'll be coordinating color and texture in addition to taste. The added dimension of your attention to the sensual elements of touch, taste, smell, and above all the look of things brings us much pleasure, and an invitation to one of your soirees is very much coveted!

You are a deep believer in setting the perfect mood for all situations. You recognize the effectiveness that providing the right atmosphere has on the rest of the world. Stepping into your office or home is like wandering into an oasis somehow set apart from the rest of the world. We are instantly and simultaneously seduced, calmed, and intoxicated the moment we set foot inside your door!

You instinctively understand the power that atmospheres, settings, and surroundings have because of your extreme Yin, emotional nature. In fact, it is this very nature that causes you to react instinctively and immediately to everything. You are that rare person who can walk into a room and instantly assess a situation simply by getting a "feel" for the place! Words, explanations, and intellectual logic are always secondary to your innate *experience* of a situation, and you'll choose experience as your guidepost of truth every

time. (Please understand, it's not that logic is unimportant to you; far from it! It's simply that you will always *check* someone else's "logical" explanation against your instinctual barometer to see if it rings true!)

This innate sense of truth is a very important asset of yours and, once again, a key to your very identity. Because of your extreme Yin sensitivity, you possess extraordinary human empathy; so much so that you are able to get right "under another's skin," and are immediately in touch with the other person's deepest motivations. You are therefore able to be enormously accommodating and sympathetic while still retaining your marvelously aware judgment. It often seems as if you are psychic, or have a kind of "inner crystal ball" that allows you a deep vision straight into another's soul! It's really your sweet sensitivity that gives you such exquisite insight into human actions.

Lest we categorize your Yin qualities as frivolous or superficial, let's remember the extreme magnetic power that exists within you. We don't describe your extreme Yin nature as "the irresistible force" without reason! You are capable of effecting enormous change in the world—when you remember that the power of the Yin is always *indirect*.

Steamrolling through outworn attitudes or attempting to knock down mountains won't work for you. Direct attacks are never effective, since they are so contrary to your projected softness. However, while your Yang cousin might find herself beating her head against a brick wall time and time again when trying to accomplish some seemingly impossible task, a bit of your Romantic coaxing, coercing, and diplomatic charm can effortlessly surmount the insurmountable!

In no time at all, you'll have adversaries who haven't spoken to each other in decades reminiscing over old times. You'll easily loosen the purse strings of the stingiest miser in town for your worthiest charity. Your artful interpretation of your client's story will have the jury eating out of your hand.

Whatever your need, if you will simply trust the magnetic power of your appeal, you'll find the world at your feet with very little effort. *Let us come to you first,* then you can accomplish whatever you desire.

Obviously, your Yin qualities are perfectly expressed in creative fields. Frequently you're an artist, a poet, a designer, or highly visible in "people positions" in such areas as public relations and advertising. It's just as easy to find Romantics in the corporate world, although you definitely need room to approach your work creatively. You won't succeed in a large corporation if it deals with its employees coldly or impersonally. In this respect you are something of a "hothouse flower," needing the warmth of a human environment to blossom into your full business potential. And the corporation that is far-sighted enough to realize the importance of providing such an environment soon finds out how lucky it is to have you. Your wonderful way of dealing with people, both inside the company and outside (particularly in securing new clients), is quite easily apparent as soon as you have been given some creative space to work your wondrous charms!

Your inner essence is magnetic, charming, and totally enchanting, and your outer Yin physical attributes further your appeal to perfection! The lush curves of your body, combined with the delicate features and bone structure with which Nature blessed you create a very specific beauty that is ever so slightly old-fashioned yet utterly and completely lovely!

To express your extreme, soft Yin total essence, we want to develop an appearance that could best be described as: Dreamspinner.

By seeking to express your extreme Yin in your appearance, we must remember your motto: *Appeal* is power! By never underestimating the strength of the magnetic Yin, we find the key to expressing it most clearly is through the use of softly flowing rounded shapes in all elements of your appearance, from head to toe.

Everything that goes into creating your look should take its cue from your enchanting inner essence and your voluptuous, outer physical form—from the softness of your beautifully coiffed hairstyle that wispily frames your face, to the Monet-like watercolor effect of your makeup, to the softly flowing, draped silhouette (with waist emphasis) of your clothing, to the delicate and lavish touch of your utterly feminine accessories.

The result? Your magnetism and appeal are clearly expressed in the most natural, seamless manner possible. Not only have you become the most stunning and striking woman you can be, you have also expressed your heart and soul in your appearance.

And indeed, my dear, enchanting, magnetic, inspiring Romantic friend, that is the very point of your metamorphosis! You are a spinner of wondrous dreams, entrancing everyone who ventures into your orbit. You are the shining star atop a Christmas tree, a sparkling and refreshing garden party in June, or a softly glowing moonlit evening. When you are on display, with all your natural Romantic radiance clearly visible, the world is reminded of just how wonderful it is to be alive and how beautiful life can be. We deeply appreciate your artistry, for you inspire us to look inside to find the poetry that exists within each of our very souls!

ROMANTIC CELEBRITIES

The following list is meant to help give you a clearer picture of what a Romantic can be when she is visually defined. It is not meant to suggest that the ladies included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Romantics have unique qualities that set them apart from everyone else! Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a lushly feminine physical beauty, combined with an elegantly charming and sophisticated essence.*

Marilyn Monroe, Jessica Lange, Elizabeth Taylor, Jean Simmons, Emma Samms, Arlene Dahl, Madonna, Bernadette Peters, Susan Sarandon, Dolly Parton, Gina Lollobrigida.

ROMANTIC CHECKLIST

YIN/YANG BALANCE

Extreme Yin (soft edged).

SHAPE

Shape is the key to your look! Whatever mood you want to express, in whatever situation you find yourself—work, play, or glamour—keep your shapes rounded with soft edges! Circles, ornate swirls, and intricate flowing shapes are the direct expression of your extreme Yin. Soft bouffants are also acceptable. *Always maintain the hourglass figure!*

AVOID: *All straight lines. All sharp edges. All geometrics.*

LINE AND SILHOUETTE

Second only to shape in importance, your outline should always be soft and flowing silhouettes that showcase the lush curves of your body. Waist definition is essential, *always,* as is lots of gentle draping everywhere.

AVOID: *All severe silhouettes. All tailored silhouettes. All straight lines with angular edges. All vertical lines that hide the waist. All unconstructed, boxy, or horizontal lines.*

FABRIC

Lightweight fabrics that drape easily. Softly woven fabrics (challis, crepe, tropical-weight woolens, jersey). Ultrashiny fabrics (charmeuse, shantung, crepe de chine, metallics). Ultrasoft or plush textures (suedes, velvets, bouclé knits, angora). Sheer fabrics (chiffon, voile, batiste, handkerchief linen).

AVOID: *Stiff fabrics. Heavyweight fabrics. Rough textures. Extreme matte-finished fabrics.*

DETAIL

Detail should be soft, intricate, ornate, and feminine, with the emphasis on framing your face. Oversize bows, flouncy ruffles, and delicate lace are always good choices as long as they are luscious and womanly, instead of "little-girlish." Necklines should be soft and draped with curved edges (ornate necklines are especially sophisticated). Shoulders should be curved, with round pads; shoulder tucks or gathers, leg o' mutton, and draped dolman styles are all appropriate. Sleeves should be tapered at the wrist with intricate buttons, or very soft and flowing. Any kind of sparkle is excellent (pearls, sequins, beading, etc.). The waistline should always be emphasized, with soft gathers, folds, draped sashes, and lightweight and supple belts to give a cinched effect. Belt buckles should always be intricate and feminine.

AVOID: *All tailored, angular, or severe detail. All chunky, rough, or oversized detail. All geometric necklines. All sharp edges—pleats, square shoulder pads. All crisp detail—perky bows, tiny ruffles. All minimal or "no detail" looks.*

SEPARATES

Your use of separates should always include an artful blending of plush textures, draped fabrics, and luxurious colors so you never disrupt the soft fluidity of line. Always avoid any kind of harsh contrast between the top and bottom.

Jackets: Should always be fitted at the waist. Soft, supple styles with peplums, nipped-in waists, and belts are excellent. Lapels should be curved, rounded, or shawl-collared. A lapel-less model would also be good. Shoulders should have rounded pads; gathers, tucks, or bouffant shapes work equally well. Sleeves should be tapered. The more intricate or antique-looking your buttons are the better. Any draped, gathered, or shirred touches are wonderful accents.

AVOID: *Tailored jackets (blazers, double-breasted, boxy). Long, straight jackets that hide the waist. Unconstructed, shapeless jackets. All sharp edges (sharp lapels, pleats, or angular detail).*

Skirts: Should be kept full and flowing with soft gathers at the waist and uneven hemlines. Your version of the basic "straight skirt" is actually tulip shaped: full and gathered at the waist and tapered at the hemline, which is short. All flared styles are excellent, from trumpets and swings to any bias-cut or gored style. Lengths should be kept gracefully long on uneven hemlines (mid calf), and short on the tapered styles with an even hemline (mid kneecap).

AVOID: *All straight and tailored skirts, A-lines, and pleats.*

Pants: Should always be soft, draped, and showcase your luscious curves! Gathers at the waist and a tapered or pegged bottom are the best shape for you.

AVOID: *Straight or tailored pants. Sharp details (pleats, cuffs, pockets). Baggy, unconstructed styles.*

Blouses: Soft, draped styles. Sophisticated flounces and frills. Any antique styles.

AVOID: *All tailored styles.*

Sweaters: Soft, fluffy knits. Clingy, draped knits. Plush knits. Short lengths with waist detail. Cowl necks.

AVOID: *Skinny, ribbed knits. Thick, nubby knits. Oversized sweaters. Turtlenecks and long pullovers. Cardigans. Crew-necked shetlands.*

DRESSES

Should always be feminine and flowing. Waist emphasis, ornate detail, and swirling or flouncy skirts.

AVOID: *Stiff, structured, or tailored styles (coatdress, chemise, etc.). Straight styles with no waist. Shapeless, wide, or baggy dresses.*

COLOR

Your use of color should emphasize a watercolor palette of soft pastels and luscious brights. Any shade that is named for a food or flower (grape, melon, raspberry, rose, salmon, etc.) is a prime candidate. Rich, luxuriously blended colors are your most effective tools to express your lush femininity. Pale neutrals (bone, dove gray, white, taupe) are your best accents.

AVOID: *Dark, monochromatic color schemes. Neutral, monochromatic color schemes. Sharp color contrast.*

PRINTS

Should be rich and luscious with the emphasis on an abstract, watercolor blend (think Monet). Swirls of color, flowing together, with soft and rounded edges may be used in abundance. Keep prints luxuriously large; oversized florals or feathery shapes are especially lovely.

AVOID: *Geometrics. Contemporary styles. Animated prints. Small prints. Symmetrical prints. Stripes. Plaids.*

ACCESSORIES

Accessories should always be kept feminine, ornate, and softly sophisticated. The effect may be lavish, but the workmanship should be intricate and delicate.

AVOID: *Anything heavy, chunky, sharp, or tailored.*

Shoes: Delicate, feminine styles. Strappy, slender-heeled with tapered or open toe. Lightweight and supple leather. Feminine flats, with ornamentation.

AVOID: *Tailored, chunky, angular, and heavy styles. Plain styles.*

Bags: Small, rounded shapes. Soft, supple leather or fabric. Ornamentation or luxurious detail (beads, gathers, trim). Delicate shoulder straps. Elegantly slim briefcases.

AVOID: *Tailored, angular, or boxy shapes. Stiff leather, or heavy shoulder straps. Unconstructed and oversized bags. Stiff, thick briefcases.*

Belts: Should be a soft and supple leather or fabric. Buckles should be intricate. All beaded, bejeweled, or sparkly styles are excellent. Your belts are a focal point, and should be selected as carefully as a fine piece of jewelry. They should give a "cinched-waist" effect.

AVOID: *Stiff belts, whether wide or narrow. Geometric buckles. Plain belts.*

Hats: Soft, curvy shapes. Picture-frame styles. Large, fluffy fur hats.

AVOID: *Crisp or man-tailored hats.*

Hosiery: Keep your hosiery sheer. A "light leg" with the stocking and shoe in one color, several shades lighter than your hemline, is very elegant.

Jewelry: Should always be delicate and lavish, with intricate and ornate touches. Rounded shapes, curves, swirls, and lots of dangles add the perfect touch to pull your look together. Sparkly materials are essential (crystal, gems, glass, polished metal, etc.), and an antique, baroque, or rococo effect is desirable.

AVOID: *Heavy, chunky pieces. Sharp edges. Geometric shapes. Avant-garde, contemporary styles. Small, symmetrical pieces. Minimal styles.*

EVENING WEAR

Fitted shapes with ornate necklines and waist emphasis. Sheer fabrics. Draped fabrics. Plush fabrics. Sparkly fabrics. Elaborate trim.

Hourglass ball gowns
Swirling chiffon gowns
Ornate cocktail dresses
Draped cocktail dresses
Bustier dresses

HAIR

Should be soft and stylized with a wispy silhouette framing the face. It should have a set, somewhat ornate look, but should never be stiff. The cut must be layered to accentuate curl or wave, as well as to hold a set effectively. Perms are possible for you, but your hair will still need setting to avoid a messy look.

AVOID: *Geometric shapes with angular edges. Sleek, smooth styles, blunt-edged, or blown-dry. Overly layered hair (too messy). Wash 'n wear styles. Stiff, bouffant styles.*

MAKEUP

Should be elaborate and blended into a soft, watercolor face. Soft pretty colors (rose, peach, rust, pink) on cheeks and lips (glossy). Eye makeup should be colorful and soft, with a bit of sparkle even for daytime. Evening makeup can be extremely glitzy!

AVOID: *A neutral, "no color" makeup (will be extremely tired-looking on you). High-contrast colors, and angular contouring of cheeks (will be stark and harsh). All matte-finished products, with no frosts or sparkles (will be aging on you).*

HAIRCOLOR

Should be rich and luxurious. Highlights are possible, especially around the face, unless you are a deep brunette (in which case they will be extremely aging). Sprays of color around the face are soft and lovely in medium to light haircolors. Be careful with extreme haircolors (platinum blond, blue-black, and fiery red)—they are too stark for you unless that was your original color. If so, do not lighten the haircolor; doing so will immediately add ten years to your apparent age!

THEATRICAL ROMANTIC
(Romantic with a Dramatic undercurrent)

Prime Celebrity Example: Vivien Leigh

Your position on the Yin/Yang scale is: *soft Yin with a slight Yang undercurrent.* Physically, you are delicate in bone structure and soft in body type, with delicate and full facial features (eyes, lips, cheeks). This is your extreme Yin foundation, which is overpoweringly dominant. Your slight Yang undercurrent comes from a slight sharpness to your bone structure, possibly shoulders, jawline, or nose. Innately, you are artistic, sensitive, eerily magnetic, and extraordinarily charming (Yin). As a *hidden* attraction, you possess steely resolve, unrelenting drive, enormous will, and a bold, creative, and innovative outlook on life (Yang). Again, with your inner nature, the Yin is dominant, the Yang secondary. While both must be evident in your appearance, it is vital to keep them in their natural order. This may confuse you at times; the Yang qualities may seem to be such strong characteristics that you might be seduced into believing they are your major qualities as well as the source of your strength. This is *not true!* The old saying, "You'll catch more flies with honey," was created specifically for you!

You will definitely want to read both the Romantic and Dramatic sections, and you will find yourself identifying at times with elements of each. However, please remember, you are *not* an equal combination of the two categories.

Always bear in mind that you are a Romantic first and foremost. Your Dramatic undercurrent should always be used in small doses to theatrically add high-fashion flair to your appearance. It subtly sharpens and focuses your look as an afterthought, while the Yin foundation of delicacy, feminine beauty, charm, and grace provides the cornerstone of your look. It is *not* a substitution. It is only a *slight addition* to express that extra bit of Yang present in your being.

To express your soft Yin/slight Yang total essence, we want to develop an appearance that could best be described as: Femme Fatale Chic.

Your overall direction is to showcase your curvy body with elegantly soft and fluid clothing, always distinctly defining the waist. At the same time, frame your beautiful face with an abundance of intricate detail and accessories, including lavish hair and makeup. This provides your Yin basis.

On top of this, your Yang undercurrent is expressed through strategic tapering and sharp shoulders, with shoulder pads a *must.* Also important to express your strength and assurance is an ensemble-approach that inspires head-to-toe outfits, with very sophisticated and glamorous accessories that suggest drop-dead entrances! Chic little hats with veils, fox flings, lacy gloves, and the like all give the air of mystery and elegance to your persona that your Yang streak provides.

Lines are always curvy, while shapes are rounded and ornate. Fabrics provide extra softness by being lightweight and ultradraped. Stiff fabrics, straight lines, and geometry are to be *avoided at all costs!* They will make you seem severe, cold, and even slightly dumpy.

Detail is both intricate and lavish. Excess detail is utterly sophisticated on you, as long as it is used sensually and creatively instead of innocently or "little-girlishly." Bows, jabots, ruffles, draped necklines, gathers, tucks, scalloped edges, lacy trim, and anything bejeweled are stunning and elegant on you.

Jewelry should also have the intricate workmanship/lavish effect so evocative of your lovely sensitivity and powerful charm. Here again, shapes are always rounded and ornate, with clusters, dangles, swirls, and curves being the graceful complement to your look. Avoid geometrics and chunky pieces, which are simply at odds with your delicate bone structure. Pieces can and *should* definitely be large and glittery—size gives you the extra drama. You're really at your most sophisticated when you seem to be "dripping in diamonds." This can be as literal as your pocketbook affords, but bear in mind that there are enormous amounts of stunning faux jewelry available today, as well.

Even your most conservative, daytime attire needs at least a hint of glamour and delicacy—perhaps a crisply clustered or swirled earring with a tiny sparkle or dangle, for example. *Suggesting* your innate glamour is the clearest way to visually express your confidence and self-assuredness.

Your accessories should be chosen with great love and care. Shoes are delicate and either very tapered, strappy, or ornate. No chunky clunkers or angular Italian pumps, please! Bags are small, rounded, and delicate; they should be made of exquisite leather or fabric and have narrow shoulder straps and detail of gathering or trim. In fact, by looking at you when you are completely pulled together, we should get the feeling that inside your closet is an entire *wardrobe* of shoes, bags, and jewelry! Your artistry is most clearly expressed in this area, so go as wild as your passions dictate here.

The final touches of sophistication, elegance, and élan in your appearance come from an elaborate finish of well-coiffed hair and polished makeup.

Hair should always be soft and stylized, *never* sleek, severe, or uncared-for. If you keep your hair long, it will *definitely* require an ornate set. You'll work best with a softly teased style, just be sure it never looks stiff! If your hair is short, you may opt for a wave or perm to strive for a 1930s marcelled look, which is quite glamorous on you. An asymmetrical cut is possible if it includes cascading curls or waves.

Your makeup should be watercolor blended with no angles or heavy contouring, which is very severe on you. Colors range from the pastel to the bright, but leave the smoky and the neutral for someone else! They'll only look stark and hard on you. Even in a conservative daytime set-

ting, they are not at all helpful in getting your message across. On the other hand, a bit of sparkle and gloss is more in keeping with your essence: subtle for day, but an ultraglittering face in the evening expresses your inner sparkle to perfection! Even dab your hair with a little glitter-dust if you dare!

This is the best way to clearly express your stunning combination of arresting magnetism, feminine delicacy, crystal-clear logic, and bold creativity. You are both a ravishing beauty and a powerful leader. Please don't leave either part of yourself out of your appearance!

It is by always remembering to soft-pedal your drive and authoritative spirit that you succeed in life most brilliantly. Your "steel hand" requires a velvet glove or it'll be just too hard for us to take, and you'll court rejection!

If you fail to make your Romantic charm the strong foundation in your appearance, you will come across as strident and irritating. Without your natural grace and delicacy, your powerful magnetism will instantly lose its pull.

On the other hand, if you don't take bold risks with your appearance, if you don't opt for some creative flair and original, high-fashion sophistication, you run the risk of being dismissed as a dilettante, a courtesan, or simply a bored matron! Have a clear concept of each outfit, execute it with passion, and don't be afraid of getting some quite powerful attention!

Let us be drawn to you first by your extraglittering charm and beauty, *then* impress us with your clarity, your knowledge, your talents, and your innovative ideas. Believe me, with this combination, your success is assured.

Your star quality sparkles in the most utterly radiant way possible. By clearly expressing your breathtaking beauty with delicate glamour and elegant flair, you inspire, attract, impress, and endear yourself to us, all in the very same moment. No wonder you're a star!

THEATRICAL ROMANTIC CELEBRITIES

The following list is meant to help give you a clearer picture of what a Theatrical Romantic can be when she is visually defined. It is not meant to suggest that the women included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Theatrical Romantics have unique qualities that set them apart from everyone else. Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *an utterly feminine and shimmering physical beauty, along with a very strong and defined sense of self and purpose.*

Vivien Leigh, Hedy Lamarr, Rita Hayworth, Jean Harlow, Jane Seymour, Joan Collins, Donna Mills, Ann-Margret, Marilyn, Jaclyn Smith.

THEATRICAL ROMANTIC CHECKLIST

YIN/YANG BALANCE

Soft Yin with a slight Yang undercurrent.

SHAPE

Shapes should be rounded, intricate, and ornate. A slight sharpness at the edge or a tendency to the slightly oversized is good.

AVOID: *Geometrics and symmetrical shapes. Chunky or bulky shapes. Sharp, severe shapes.*

LINE AND SILHOUETTE

Silhouettes should be hourglass, emphasizing the curves and showcasing the waist. The waist should be sharply defined and the shoulders should be crisply padded. Tapering at the wrists, hemline, and knee areas.

Lines should be soft, draped, flowing, clingy, ornate, and intricate.

AVOID: *All severe silhouettes. All oversized or unconstructed silhouettes. All tailored silhouettes. All straight lines. All sharp lines. All wide or horizontal lines. All long vertical lines that hide the waist.*

FABRIC

Fabric should be lightweight and drapable for soft fluidity (silks, jersey, challis, crepe, handkerchief linen, etc.). Soft textures, a plush pile (suede, velvet, shantung, etc.), sheer fabrics and shiny fabrics are all excellent. Fluffy knits (angora, bouclé, etc.) are extremely effective.

AVOID: *Stiff fabrics. Heavyweight fabrics. Rough textures. Dull-finished fabrics.*

DETAIL

Should be intricate, ornate, delicate, and quite lavish. An excess of detail and trim is important to help frame and focus the face. Bows, sheer lace, jabots, soft ruffles, and sparkly appliqué are excellent.

Necklines should be soft and draped or shirred and gathered. Shoulders should be padded but curved. Shoulder tucks, gathers, and bouffant shapes are perfect. Sleeves should be tapered at the wrist; delicate and ornate buttons and trim are advisable.

Waistline should always be emphasized.

Gathers, shirring, and draping at the waist are necessary for softness and intricacy.

AVOID: *Plain or minimal detail. Sharp or severe detail. Extremely oversized, bulky detail. Symmetrical, subdued detail. Crisp, "perky" detail.*

SEPARATES

Your separates should always include an artful blending of plush textures, draped fabrics, and luxurious colors so you never disrupt the soft fluidity of line. Always avoid any kind of harsh contrast between top and bottom.

Jackets: Jackets should be short and nipped at the waist. Flouncy peplums that

flair out or hang down in the back are best. Lapels can be very ornate, with scalloped edges, braiding, or bejeweled trim—or slightly pointed and peaked. Shawl lapels are also effective. Trim should always be ornate.

AVOID: *Severely tailored jackets. Unconstructed, boxy jackets. Traditional blazer styles. Long jackets that hide the waist.*

Skirts Skirts should be soft and shapely. Your version of a "straight" skirt is actually tulip-shaped, with some gathering at the waist and a narrow taper at the hem. This type of hemline should be short, no longer than just below the knee. The other type of skirt that you wear equally well is a softly flowing skirt with an uneven hem. This will be longer, at least mid calf. Skirts should have intricate detail, such as draping, shirring, gathers, or bias-cut pieces. Trumpets, sarongs, and circles are all good shapes.

AVOID: *Severe or straight skirts. Traditional tailored styles (A-lines, pencil-slim styles, etc.). Wide, shapeless styles. Long hemlines (except on uneven hems that drape or flow). Sharp pleats.*

Pants: Should always be soft and draped, showcasing your curvy figure. Gathers, draping, or shirring at the waist, and a narrow or tapered ankle. Pants should be short (ending at the ankle).

AVOID: *Straight, tailored styles. Sharp details (pleats, cuffs, pockets). Baggy, unconstructed styles.*

Blouses: Soft, silky, and draped styles with draped or ornate detail and lavish, intricate trim.

AVOID: *Stiffly tailored styles with sharp detail. Unconstructed, shapeless styles.*

Sweaters: Plush, fluffy knits with soft necklines, ornate trim, and lavish patterns. Short, shaped styles that are fitted at the waist and wrists.

AVOID: *Heavy, bulky knits. Skinny, ribbed knits. Plain styles, such as cardigans, crew-necked shetlands, etc. Shapeless, baggy styles.*

DRESSES

Should always be feminine and shapely. Defined shoulders, waist emphasis, and intricate detail (shirring, gathers, sparkles, appliqué, etc.). Soft and draped necklines; tapered wrists; and a tapered hemline if short, flared hemline if long. Lightweight fabrics with sheen or plushness and luscious colors complete the picture.

AVOID: *Sharply tailored styles. Unconstructed styles. Long, "no waist" styles. Symmetrical, subdued styles.*

COLOR

Your use of color should be bright and lush, emphasizing a watercolor blend or bright/light motif. Some sharp contrast is exciting; however, you will always want some vivid color in your outfits. Pastels can also be quite elegant if you mix them with light accessories. Dark colors can be too stark for you unless you break them up with vivid accents, or use them in the evening in very glamorous fabrics with sheen or plushness (charmeuse, satin, lace, or velvet).

AVOID: *Head-to-toe "darks" (too stark). Head-to-toe "neutrals" (too tiring). Monochromatic schemes (too dull).*

PRINTS

Should be vivid and luscious, with the emphasis on an abstract or watercolor blend. Swirls of color, intricate and ornate shapes, and wild florals are best. Rounded or feathered edges are lovely, as are vivid color combinations. Size should be moderate to large.

AVOID: *Geometrics. Animated, "perky" styles. Small, symmetrical styles. Stripes and plaids.*

ACCESSORIES

Should always be feminine, intricate, and ornate. Invest in high quality here, for these are crucial details in polishing your look and providing elegance and sophistication.

Shoes: Delicate, feminine styles. Strappy pumps with open backs and toes. Ornate trim. Feminine flats.

AVOID: *Basic pumps. Angular pumps. Chunky styles. Plain styles.*

Bags: Small, rounded shapes. Ornate, intricate trim (gathers, tucks, beads, etc.). Lightweight, supple leather. Fabric bags. Delicate shoulder straps. Elegantly narrow briefcase or unusual material such as ostrich and suede.

Belts: Belts should be worn whenever possible to showcase the waist. Soft, supple belts, moderate to wide (crushy). Ornate and intricate buckles. Bejeweled and beaded styles.

AVOID: *Stiff styles. Narrow, self-belts. Slim, subdued styles.*

Hats: Rounded shapes, crisp brims. Picture frames. Small, chic cocktail hats with veils or ornate trim.

AVOID: *Sharp, man-tailored hats. Floppy hats. Crisp caps or ethnic hats.*

Hosiery: Should always be ultrasheer. Lacy textures are excellent. A "light leg" with the stocking and shoe blending together several shades lighter than your hemline is elegant and sophisticated, and very effective when you are wearing your luscious bright colors or soft pastels. Darker hemlines will require a darker stocking, but keep it as translucent as possible. Silk stockings and a touch of sparkly trim can be stunning for evening fun.

JEWELRY

Jewelry is your most important accessory. You simply can't wear too much of it (when it's the right kind), and you simply can't do without it! It provides elegance, glamour, and sophistication.

Shapes are intricate, ornate, rounded, swirling, baroque, and rococo.

Sparkly materials are essential (crystal, gems, glass, polished metal, etc.) *even for daytime,* although you can suggest, rather than pour it on, here. In the eve-

ning, go for broke—and trail your jewels behind you!

Just remember to keep the combination of delicate/lavish working together—delicate in workmanship, lavish in effect!

AVOID: *Geometrics. Sharp, severe, or avant-garde pieces. Chunky pieces. Rough, heavy, or ethnic pieces. Small, symmetrical pieces. A "no jewelry" look.*

EVENING WEAR

Fitted shapes with ornate trim and waist emphasis. Cleavage emphasis. Draped fabrics. Sparkly fabrics. Plush fabrics. Theatrical ensembles.

- Form-fitting gowns with cleavage emphasis
- Shirred and draped cocktail dresses
- Fitted dinner suits with peplum jackets and ornate trim
- Bustier dresses

HAIR

Hair should be lavish and ornate, adding the extra special touch of stylization to your Image Identity. The shape should be rounded, soft, and as full as possible. Waves, perms, sets, teasing, and the like are all potential pluses for you. Just remember to keep the hair soft, never stiff. If your hair is long, it should be elaborate and voluminous in a very well-cared-for manner. If your hair is on the short side, it should look superstylized and coiffed. The cut will require some layering for curve.

AVOID: *Severe styles. Geometric cuts. Blunt-edged cuts. Overly layered hair. Wash 'n wear styles.*

HAIRCOLOR

If you want to color your hair, choose shades that are rich and vibrant. You are striving for a glamorous haircolor, which means *intense;* browns are rich, reds are fiery, blonds are bright, and black is jet! As you gray, you will probably want to cover it, although dramatic silver streaks can be quite theatrical if you are lucky enough to have inherited them!

AVOID: *Overly pale colors (except platinum). Highlights that are meant to "soften" the color—"soft" equals "tired" in this case! Salt and pepper hair, unless the base color is very dark and the streaks are silvery white.*

MAKEUP

Makeup provides the icing for your cake, and should be very polished, colorful, and watercolor soft. A touch of sparkle is always refined and sophisticated, even for daytime, and evening makeup can glitter away! Soft and bright colors should be artfully blended around the eyes while the cheeks should be rosy and the lips glossy.

AVOID: *Overly dark shades and heavy contouring (too stark). Neutrals or smoky makeup (very tiring and aging). Minimal makeup (not a chance, you ornate jewel!).*

CLASSIC

Prime Celebrity Example: Grace Kelly

Your position on the Yin/Yang scale is: *balanced between the extremes.* You are a woman of elegance and tradition, refined, sophisticated, and aristocratic. Your emotional nature is very balanced and controlled, for you are capable of maintaining your rational sense of truth through even the most dire of situations.

You're a moderator and a trusted friend. Your sense of justice runs deep, and the world recognizes your uncanny ability to bring order out of chaos. We'll entrust you with our deepest secrets, for the mere thought of betraying a confidence would never even occur to you!

You possess both a strong intellectual vision as well as a deep emotional sensitivity, being the perfect balance between Yin and Yang that you are. Both pragmatic and empathetic, you are a keen listener, realizing that value is to be given to all opinions and belief systems. You tend to seem quite cool and somewhat aloof at times, because you are rarely caught up in spontaneous "passions of the moment," preferring instead to weigh both sides of every issue thoughtfully and carefully and only then, armed with the most objective vision possible, make up your mind.

You have a love of organization and detail, and a controlled environment brings out the best in you! You are the world's historian—our recording secretary or our treasurer! Your strong sense of connecting to traditional values is evident in your love of old-fashioned holiday celebrations. Christmas, for example, is not the time for an exotic vacation for you. You'd feel positively homesick without your roast turkey with all the trimmings, stockings hanging above a roaring fire (complete with chestnuts roasting inside), and a glorious cedar tree laden with hand-blown crystal ornaments handed down from generation to generation.

In fact, it may come as something of a surprise to you that not everyone shares your love of tradition. While your Romantic sister might very well love the same celebration (that is, if she could jet to London and the land of Dickens, swathed in fur), your Dramatic cousin would just as soon be roasting *her* body under the Caribbean sun! Your need to maintain a strong connection to your roots is an innate part of your essence.

In another era we might have described you as "old money," so steadfast are your ties to the past. Whatever your financial situation or social standing, you definitely seem to be "to the manor born," and breeding and taste seem to be imbedded in your genes! There's nothing stuffy or self-conscious about this in you. Your love of quality and excellence (which is usually termed "good taste") is as natural to you as someone else's musical gift or athletic ability.

So clearly does this aura of "breeding" surround you, whenever you walk into a room there is an immediate change of atmosphere, though not in a startling or shocking way—you're not really the type who makes dramatic entrances. Rather, the change is subtle, more of mood than anything else. When a Classic enters a room, we all tend to sit a little taller, to choose our words a little more carefully, so pervasive is your refined essence. It's almost as if you are a member of royalty, and your mere presence immediately uplifts any

gathering or meeting into a more elegant and rarified affair.

At a party, you are a coveted and honored guest. At a business meeting, you are a force to be deferred to. Such is the power of your cool, calm, sophistication.

Similarly, when you entertain, your attention to the minutest of details makes your affairs quite a treat. It's easy to picture you presiding over an elegant luncheon, complete with beautiful Irish linens covering the tables, gleaming Waterford crystal goblets and Wedgwood china, and small baskets of seasonal blossoms thoughtfully placed in orderly fashion throughout the room.

You've probably given as much thought to the seating arrangement of your guests as you have to the flowers, settings, and food. If we were to arrive thirty minutes early, chances are we'd find you making last-minute switches until you were absolutely positive you'd achieved the perfect balance to keep the conversation pleasant, lively, and stimulating.

With all this attention to detail and control, it might seem possible that you could become just a bit stuffy and overly formal at times. If you can remember the *purpose* of creating your beloved structure, and never lose sight of the *original goal* you sought to achieve, this truly won't be a problem.

The key to your complete success in life is your ability to marry form and function. The balance you maintain between the logical pragmatism of the Yang extreme and the emotional idealism of the Yin extreme is the very quality that endears you to the world. You are the well-oiled machine who makes reality out of dreams, who takes abstract concepts and creates concrete form. Your ability to blend "perspiration" with "inspiration" is your formula for achievement!

Obviously, your ability to accomplish things in the "real world," by dealing effectively with the systems and bureaucracies so much a part of our contemporary society, makes you an ideal candidate for a successful career in nearly any field you choose. With your innate understanding of the inner workings and effectiveness of extreme structure, you relate well to corporate-type settings. You don't usually find this atmosphere at all confining, unless it is the type of corporation that is inefficiently run. This would grate on you, and you won't function well here because you'll forever want to overhaul the entire system! Any type of management or administrative work is absolutely ideal for you, and the more authority you are given, the more you will thrive. Creative fields such as writing and design appeal to your sensitive side, although you will probably crave a steady position as opposed to the roller coaster life of a free-lancer.

Similarly, entrepreneurship may pose difficulties unless you have done enormous research prior to opening shop. Of course, this is your basic Classic nature anyway, but the constant uncertainties and ups and downs of such a life may still prove a bit unsettling. (Inconsistency is another element you tend to find difficult to accept as a basic part of your everyday life.)

Since diplomacy is another of your many talents, you may find great use for it professionally. You could actually become a member of the foreign service, or simply use this quality to get promoted to your coveted managerial position. (It could also cast you as supreme justice of the family court!)

In any event, for you, *structure means freedom*. Organization and control are liberating, and allow you to soar on their wings most freely. Providing yourself with an environment that includes these details will surely allow your remarkable abilities to shine!

Physically, your perfectly symmetrical bone structure and even, regular features capture your inner refinement and natural efficiency most effectively. Here again, we find your outer physical form reiterating your inner balance between the Yin and Yang.

To express the Yin/Yang perfect balance of your total essence, we want to develop an appearance that could be best described as: Sophisticated Lady.

The key, then, is maintaining the smooth and controlled shapes and outlines of everything we create, from head-to-toe. A sleek hairstyle, bluntly cut and smoothly styled; symmetrical and even lines and silhouettes to your clothing; a perfectly blended makeup in soft neutral shades; and beautifully understated jewelry and accessories express your aristocratic elegance with grace and ease.

Your overall outlines can be ever-so-slightly tailored or ever-so-slightly flowing; just as long as *all* your shapes and outlines correspond and coordinate in a perfectly matched fashion. Nothing must *ever* upset your symmetry! That is your cardinal rule. The oversized, the superfluous, the outrageous are never witty or frothy on you; they merely upset your projected dignity and make you appear foolish. Always remember the classy lady you are, and mountains will move and rivers will part as you stroll calmly and effortlessly through life!

The result? Your sophisticated elegance is clearly expressed in the most natural, seamless manner possible. Not only have you become the most stunning and striking woman you can be, you have also expressed your heart and soul in your appearance.

And indeed, my dear, gracious, aristocratic, pragmatic, Classic friend, that is the very point of your metamorphosis! You are like a flawless diamond, brilliant and sparkling in your absolute perfection. We don't need any gaudy baguettes clouding your symmetrically dazzling beauty. Your stunning elegance is like the solitaire, set off most effectively by a simple band of purest platinum!

When you are on display, with all your natural Classic refinement clearly visible, the world flocks toward you with recognition of the priceless and rare gem you truly are!

CLASSIC CELEBRITIES

The following list is meant to help give you a clearer picture of what a Classic can be when she is visually defined. It is not meant to suggest that the women included

always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Classics have unique qualities that set them apart from everyone else! Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a very elegant and sophisticated beauty, along with a refined and reserved essence.*

Grace Kelly, Catherine Deneuve, Lee Remick, Diane Sawyer, Cybill Shepherd, Ginger Rogers, Isabelle Hupert.

CLASSIC CHECKLIST

YIN/YANG BALANCE

Balanced between extremes (smooth and even).

SHAPE

Symmetry is the key to all your shapes. Whether slightly geometric or slightly curved, always blend the same shapes together in your look.

AVOID: *Extreme geometrics, extreme round shapes, extreme ornate shapes, extreme unconstructed shapes.*

LINE AND SILHOUETTE

Your use of line goes hand-in-hand with your use of shape. Keep your outline smooth and symmetrical with the emphasis on controlled and even edges, soft, straight lines or smoothly curved lines—softly tailored or slightly flowing. A clean, unbroken silhouette is your most elegant statement! Think "head-to-toe," and blend everything accordingly.

AVOID: *Overly flouncy silhouettes. Overly sharp silhouettes. Overly unconstructed silhouettes (wide).*

FABRIC

Beautiful, luscious fabrics are an important element in your understated look, which stress your love of quality. Spend your money on the most expensive fabrics —here's where it will show on you!

Moderate weights. Lightweights in very constructed and tailored garments. Matte finish or slight sheen. Very slight draping in constructed garments. Luxurious to the touch (French silks, Italian gabardines, etc.). Lightweight textures (raw silk, shantung, linen). Smooth knits (cashmere, softly ribbed, heavy jersey). Smooth chiffon and elegantly beaded fabrics for evening.

AVOID: *Heavy fabrics. Rough textures. Sheer or clingy fabrics. Stiff metallics, and extremely shiny fabrics (unless lightweight).*

DETAIL

Your use of detail should be clean, simple, and minimal—just enough to add an elegantly understated touch. It should never call attention to itself; it should only add to the smooth visual line of your garments.

INCLUDE: Slight, crisp shoulder padding. Clean, tailored necklines (man-tailored, notched, jewel, slashed, small V's, turtlenecks, and narrow cowls). Crisp and finished cuffs. Elegant scarves in symmetrical ties (jabots, ascots, self-ties). Symmetrical lapels (notched, smooth shawls, or clean, piped styles). Tailored pleats. Crisp gathers.

AVOID: *Overly sharp, geometric, or angular detail. Unconstructed detail. Overly ornate detail and fussy trim. Overly animated or "cutesy" detail.*

SEPARATES

Use carefully and sparingly. An obvious use of separates is counterproductive to your elegance. Make sure colors, textures, and prints blend together to maintain your smooth visual lines.

Jackets: Should always be narrow and tailored with a smooth outline. Standard length is best (just below break of hip). Lightweight unconstructed jackets are fine when they are kept sleek and narrow. Blazers, cardigan-style, elongated Chanel (not cropped) are all good choices. Slightly longer jackets are possible when the corresponding skirt is also elongated to match.

AVOID: *Overly angular jackets. Oversized jackets. Bozy jackets. Cropped jackets. Flouncy jackets (peplums and nipped-waist styles).*

Skirts: Should be kept smooth and simple. Clean lines. Soft and straight or slightly flared. Minimal detail. Moderate length to match jacket length (standard straight: one inch below knee; slightly flared: mid calf; paired with a long jacket). Softly pleated skirts.

AVOID: *Long, pencil-slim styles. Full, flouncy styles. Overdetailed touches (pockets, gathers, trim).*

Pants: Clean, tailored styles with a minimum of detail. Plain front or trouser-pleated. Slim, narrow shapes.

AVOID: *Extreme man-tailored pants (deep pleats, cuffs, etc.). Oversized, unconstructed, or baggy shapes. Draped, clingy, tapered shapes.*

Blouses: Smooth tailored styles (elegant silks and soft cottons).

AVOID: *Flouncy or frilly styles. Unconstructed styles.*

Sweaters: Smooth knits. Moderate weight. Ribbed or softly textured.

AVOID: *Oversized and baggy sweaters. Clingy knits. Nubby or roughly textured knits.*

DRESSES

Should always be elegant, with smooth shapes, softly tailored styling, and slim widths. Waist emphasis should be understated (narrow, elegant belts or ties). Shirtwaists, tailored wraps, soft sheaths, smooth knits, and belted coatdresses are all good.

AVOID: *Sharply tailored styles. Flouncy styles with ornate detail. Oversized and wide styles.*

COLOR

Your use of color should accentuate your smoothly blended visual outline. This means that a mixture of colors in an outfit should blend together in intensity so as not to disrupt your clean and smooth silhouette. Monochromatic schemes are excellent, although you do not need to be limited to just one or two colors. The key is to make sure the tones (intensities) blend, instead of contrasting. Neutrals in exquisite fabrics are also quite rich-looking on you.

AVOID: *Sharp color contrast. Multicolor splashes. Mix 'n match color combos.*

PRINTS

Should be symmetrical, evenly spaced, and regular or realistic patterns. Understated prints (pin dots, pinstripes, checks, blended plaids, herringbones, symmetrical paisleys, etc.).

AVOID: *Oversized prints. Sharp and angular geometrics. Contemporary, avant-garde prints. Splashy watercolors or abstract florals. Ornate prints. Animated prints.*

ACCESSORIES

Should be simple, clean, and elegant. Here is another place to invest substantially. The quality will definitely show!

Shoes: Slender pumps. Sling backs. Tapered toes. Narrow heels. Elegant leather. Softly tailored flats.

AVOID: *Chunky or heavy styles. Overly tailored styles. Overly delicate and strappy styles. Ornamentation.*

Bags: Crisply tailored. Moderate size. Supple leather. Clutch. Envelope. Tailored briefcase (slim and elegant).

AVOID: *Oversized, unconstructed bags. Overly delicate or ornate bags. Wide, clunky briefcases.*

Belts: Keep elegant, slim, and narrow with small smooth buckles.

AVOID: *Overly wide, angular belts. Overly ornate belts.*

Hats: Tailored, symmetrical shapes. Small and crisp with even brims.

AVOID: *Oversized, ornate, or sharply angular hats.*

Hosiery: Blend with hemline and shoe for one long line. Blend with shoe (one or two shades lighter than hemline) for a "light leg" look. Keep sheer or lightly textured.

AVOID: *Opaque stockings. Contrasting the stocking with the hemline* and *the shoe (too choppy for you).*

Jewelry: Keep your jewelry elegant, smooth, and symmetrical. Small, slightly geometric shapes are good, as are smoothly curved swirls. Be careful not to overdo! Go "elegant" instead of extreme.

AVOID: *Extremely severe, angular pieces. Extremely ornate or intricate pieces. Overly dangly styles. Chunky and heavy pieces. Funky costume jewelry. A "no jewelry" look.*

EVENING WEAR

Symmetrical shapes with clean and elegant detail. Smooth fabric. Beaded fabric. Understated trim.

Smooth chiffon gowns
Jacketed gowns
Tailored dinner suits
Beaded jackets and bodices
Simple little cocktail dresses

HAIR

Your hair should always be smooth, sleek, and well-groomed. Blunt-edged cuts work best to achieve the even control necessary to complete your look. If your hair is extremely curly, you will need some layering *with* the curl so it falls in controlled waves. Moderate length is best.

AVOID: *Severe cuts. Cropped, boyish cuts. Overly layered cuts. Wild hair. Trendy hair. Ornate or lavish hair. Stiff, teased hair.*

MAKEUP

Should be moderate and well-blended with an emphasis on soft colors and neutrals. A matte finish is best. Eyes should be slightly smoky, with just a hint of color. Lips and cheeks will match the eyes in intensity.

AVOID: *Severe or sharp angles. High-contrast makeup (pale skin, vivid colors). A "no makeup" look. Overly colorful makeup. Glitzy products (even for evening—just a touch of sparkle is all you need).*

HAIRCOLOR

You should strive for a natural and rich haircolor. Be very subtle in color changes so the effect is realistic. Use lowlights and soft sprays of color instead of highlights and dramatic streaking. Avoid overly theatrical haircolors (blue-black, platinum, fiery red), unless that is your original color.

DRAMATIC CLASSIC

Prime Celebrity Example: Jackie Onassis

Your position on the Yin/Yang scale is *balanced with a Yang influence.* Physically, you are basically symmetrical with slightly angular edges (bone structure and features). Innately, you are controlled, refined, elegant, and calm with an added dash of the powerful, the majestic, the charismatic.

You will definitely want to read both the Classic and the Dramatic sections of this book, and you will find yourself identifying at times with elements of each. However, please remember, you are not an equal combination of the two categories.

Always remember that you are a Classic first and foremost! Your Dramatic undercurrent should always be used in small doses to add a bit of spice to your appearance. It is *not* a substitution. It is an *addition* to express that extra bit of Yang present in your being.

To express your balanced/Yang influenced total essence, we want to develop an appearance that could best be described as: Tailored Chic.

Your silhouette is sculpted and geometric, composed of sleekly straight lines (clean, not severe) that are narrowly tailored in a trim and taut fashion. Sharp edges and angular shapes, particularly through the shoulders, are most important. Likewise, accessories such as your jewelry, handbags, and shoes should all have the same cleanly geometric shapes that are crisp, tailored, and slightly angular.

A sleek hairstyle of moderate to short length, bluntly cut with an asymmetric sweep or dip or slightly angular outline, combined with a "sculpted face" (slightly high-contrast, with smoky eyes, contoured cheeks, and deep lips) completes your head-to-toe appearance beautifully.

This is the best way for the world to see your rare combination of understated sophistication and dynamic power! We'd like to see just a bit of the avant-garde, the adventurer, the contemporary and daring (expressed visually through your use of sharp edges and sculpted shapes) without upsetting your basic foundation of the traditional, the elegant, and the everlasting (which is visually expressed through your use of clean lines and sumptuously tailored clothing).

Be careful not to go overboard with your Dramatic touches. When you opt for the "trendy" instead of the elegantly "fashion-forward," you become *too stark.* All angles and sharp edges, when devoid of the buffer that comes with your basic Classic underlying approach to your overall appearance, becomes far too cold and hard on you. You lose your humanity this way, appearing overly rigid and unappealing.

On the other hand, don't go to the opposite extreme by trying to "soften" your look or your features. The result here is very matronly and somewhat fussy. You'll negate your power and charisma entirely by falling into this trap. (This, by the way, is by far the most common mistake made by your fellow Dramatic Classics, fostered primarily by the misguided theory that "softer" is better. *Not* for you!)

By far the most effective way to allow your star quality to blaze forth is to appreciate your angular symmetry and bold elegance. When this stunning combination is clearly evident in your appearance, we will follow without hesitation wherever you lead! You are a lady to be both reckoned with *and* deferred to. When you show both your practical wisdom and your unlimited thinking, you are home free.

Let us all share in the supremely confident, elegantly innovative creature you most definitely are!

DRAMATIC CLASSIC CELEBRITIES

The following list is meant to help give you a clearer picture of what a Dramatic Classic can be when she is visually defined. It is not meant to suggest that the ladies included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Dramatic Classics have unique qualities that set them apart from everyone else. Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a very striking physical beauty, along with a powerfully charismatic essence.*

Jacqueline Onassis, Polly Bergen, Suzanne Pleshette, Linda Gray, Jane Wyman, Maria Shriver, Tracy Scoggins, Katharine Ross, Gena Rowlands, Phylicia Rashad.

DRAMATIC CLASSIC CHECKLIST

YIN/YANG BALANCE

Balanced, with a Yang influence.

SHAPE

Triangular, with the widest line at the shoulders, narrowning at the hemline. Symmetrical geometrics, which can be sharp or sculpted. Trim, tailored, taut, and crisp. Streamlined curves that are crisp and slightly chunky.

AVOID: *Ornate, intricate, or delicate shapes. Irregular shapes. Unconstructed or extremely bozy shapes. Simple symmetrical shapes without sharp edges or an elongated line.*

LINE AND SILHOUETTE

Your silhouette is always trim and tailored with sharp edges. Clean, sleek lines. Straight lines. Elongated draping. Strong, defined shoulder line with crisp edges. Strong vertical and diagonal lines.

AVOID: *Clingy, ornate, intricate, or flouncy lines. Unconstructed, wide, bozy, or horizontal lines. Extremely severe lines without tapering. Plain, symmetrical lines without sharp or sculpted edges.*

FABRIC

High-quality fabrics in moderate weights. Matte-finished fabrics form the basis of your wardrobe, although you may certainly use shiny silks and the like as blouses or accents and may go ultrashiny (to the point of lamés and metallics) for evening. Light textures (raw silk, crisp linens, etc.). Moderate piles. Pliable knits and wovens (heavy jersey, cashmere, gabardine, etc.).

AVOID: *Lightweight fabrics that cling or are ultrasheer. Heavyweight fabrics that are stiff and bulky. Rough textures that are thick.*

DETAIL

Detail should be crisp, tailored, and geometric with sharp edges. Sharp or sculpted shoulder pads are a must in everything you own!

Cleanly tailored necklines: notched collars, crisp Mandarins, simple jabots or ascots, cleanly slashed necklines, geometric V's, asymmetric angulars, turtlenecks, and narrow cowls.

Sharp detail: pleats, crisp cuffs, peaked, notched, or cleanly streamlined lapels, double-breasted jackets, contrasting trim, epaulets, piping, or clean braiding.

The waist may be crisply defined with a moderate to wide belt with a geometric buckle or may be dropped or eliminated altogether in a narrow chemise-effect.

Detail that includes sharp color contrast is excellent (for example: spectator pumps, contrasting buttons, lapel outlining).

Sophisticated nautical-type detail is also striking when it is crisp and tailored.

AVOID: *Ornate, intricate, or fussy detail, including frills. Animated, "perky" detail. Plain and symmetrical detail without sharp edges. Wide, unconstructed, or bulky detail. Minimal detail.*

SEPARATES

Use carefully. Separates can be extremely effective for you when well-planned in matched sets. An "ensemble approach" to your head-to-toe appearance is always necessary.

Jackets: Jackets are a mainstay of your wardrobe, and you should have them for every occasion, from daytime to glamour to casual. They should be crisp and tailored, with sharp shoulders and an elongated line. If unconstructed, they should be very narrow and fall below the break of the hip. The shortest jacket that is sophisticated enough for you is cropped to rest at the top of the hipbone and has a very sleek, streamlined effect. Double-breasted jackets are also quite effective on you.

AVOID: *Flouncy jackets that are nipped and tucked with gathers and trim. Peplums. Wide, boxy jackets. Ultracropped jackets (boleros, waistcoats, etc.).*

Skirts: Skirts should be straight and narrow. A few crisp gathers at the waist are usually needed to accommodate your hips. It is very important that your skirts are always flat from the hip to upper thigh area. Pleats should thus be stitched down at the top, so as not to upset your sleekly vertical line. Small slits are excellent, as is any tailored detail, such as pocket flaps, contrasting stitching, waistbands, etc. Hemlines can range from one inch below the knee to the top of the calf. The latter will need a slit. Longer is, of course, perfect for evening.

A bias-cut skirt is possible, as is a straight skirt that has a bias-cut piece added to the bottom, gently flaring out. These hemlines are uneven and must be longer, in the mid-calf range.

AVOID: *Full, flouncy skirts. Skirts with fussy detail (draping, shirring, and gathers). A-lines. Wide, unconstructed skirts.*

Pants: Simple tailored styles with pleats and man-tailored detail are best. The pants should be clean, sleek, and elegant.

AVOID: *Fussy or ornate styles. Tapered or pegged styles. Wide, baggy, or unconstructed styles.*

Blouses: Blouses should be elegant and tailored, with sharp edges and crisp detail. Stock-tie blouses are acceptable with a very tailored suit, but a more dramatic style is best when the jacket is not covering it. Fabric can be crisp and smooth (luscious cottons), elegantly shiny (charmeuse), or softly woven (challis).

AVOID: *Frilly, ornate, flouncy styles with excess detail. Unconstructed styles with no detail.*

Sweaters: Sweaters should be lightweight and elegant; silky and skinny-ribbed styles are excellent choices. Sweaters should be slightly elongated, with shoulder pads. Long cardigans with pads and jacket styles are very good for the dressy-casual look. Sleek and elegant beading is also stunning.

AVOID: *Fluffy knits with ornate trim. Thick, rough, or heavy knits that are bulky. Shapeless sweaters. Cropped sweaters and vests. Symmetrical styles with plain detail such as crew-necked shetlands.*

DRESSES

Dresses should be tailored, sleek, and narrow, with sharp edges and crisp detail. Coatdresses, chemises, and slinky sheaths are all excellent. Waists may be defined with a wide, geometric belt (usually in a contrasting color to match accessories), or may be dropped low, or even eliminated. Elongated draping or sleek bias-cuts are also soft and elegant. Sharp or sculpted shoulders (with pads) are a must!

AVOID: *Flouncy dresses with ornate and intricate trim. Fussy detail such as shirring, gathers, silk flowers, bows, ribbons, etc. Wide, unconstructed shapes.*

COLOR

Your use of color should be bold and sophisticated. Neutrals and deep colors are quite effective for you as they provide a background of simplicity to showcase your elegant use of line. Pastels can be equally effective if the fabric is very special, and you utilize them in head-to-toe sweeps. Generally, think of blending intensities of your outfits to retain your strong vertical lines. Contrasting trim is very striking on you, particularly in two-color combinations. The key is to pick up the accent color in several places, *not* just one. In this way you don't break up your sleek silhouette, you merely accent it.

AVOID: *Multicolor splashes. A mix 'n match approach to color. All neutrals or monochromatics with no bold accents.*

PRINTS

Prints should be geometric, slightly oversized, and bold in color contrast. Stripes, zigzags, slashes, and sleek asymmetrics also work.

AVOID: *Flowery prints. Soft, flowing prints. Ornate prints. Irregular prints. Animated, "cute" prints. Small, symmetrical prints.*

ACCESSORIES

Should be clean, elegant, and crisply tailored, with sharp angles.

Shoes: Angular, Italian-style pumps. Tailored and narrow styles. Tailored flats. Sleek, sling-backs. "Two-toned" styles (Chanel, spectators).

AVOID: *Overly delicate or strappy styles. Heavy, chunky styles. Plain pumps or simple symmetrical styles.*

Bags: Crisply tailored bags. Envelopes, clutches, box-shaped bags. Metallic evening clutches. Narrow to medium briefcases, constructed, with a frame.

AVOID: *Overly delicate or ornate styles. Large, unconstructed styles.*

Belts: Moderate to wide styles with large and geometric buckles. Wide self-belts. Contrasting-color belts (to match shoes and jewelry or hat).

AVOID: *Waist-cinchers. Overly ornate styles. Delicate or narrow styles.*

Hats: Crisply tailored styles. Sharp edges and contrasting trim. Moderate to small size. Geometric and clean shapes.

AVOID: *Fussy hats with ornate trim. Oversized styles. Severe styles. Unconstructed or floppy styles.*

Hosiery: Sheer, silky stockings are best. In terms of color, blend in one tone between hemline, stocking, and shoe to keep your dominant vertical line sleek. The exception to this is when you are working with sharp color contrast, head-to-toe, and your shoe or stocking color is in contrast to each other or to your hemline. Just be sure this color is picked up in several other places to avoid chopping up your look.

Textured stockings are elegant in geometrics (herringbone, etc.) when kept translucent.

AVOID: *Opaque stockings. Lacy stockings, ornate stockings.*

Jewelry: Should be sleek, elegant, and slightly chunky. Geometric shapes with sharp edges. Smooth circles that are crisp and oversized are also possible. Earrings should be on the ear or spray up (not down or dangly). Necklaces should be crisply tailored and slightly chunky, and rest around the collarbone area. Moderate wrist cuffs are also possible. Remember: One elegant piece is quite effective on you!

AVOID: *Overly ornate, intricate, or antique jewelry. Heavy, ethnic pieces. Small, symmetrical pieces. Minimal jewelry.*

EVENING WEAR

Symmetrical shapes with clean, geometric detail. Shoulder emphasis. Angular necklines. Smooth fabric. Beaded fabric. Understated trim.

- Slinky sheaths
- Jacketed gowns
- Tailored dinner suits
- Long gowns with sharp shoulder emphasis
- Tailored cocktail dresses
- Evening pants with jacket

HAIR

Hair should be sculpted and sleek, a geometric shape with angular edges. Blunt-cuts are best, although some layering is possible depending on the texture of your hair. Hair should be of moderate length to short, with very fine or thin hair being best served by a short, very sleek style. Long hair will need back-teasing and setting to retain a sculpted shape. Likewise, if you perm or wave your hair, you'll have to be willing to set it for a very sculpted, marcelled effect. Asymmetric detail such as a sweep or dip is excellent.

AVOID: *Ornate or lavish hair. Wild or "fantasy coiffures." Cropped, boyish hair. Overly layered styles. Wash 'n wear styles. Symmetrical styles with no angles. In general, avoid perms, waves, and processing.*

HAIRCOLOR

Your haircolor should be rich and natural-looking. If you want to color your hair, choose a shade that is close to your original color. If you want a dramatic change, go slightly darker or brighter, *not* lighter. Subtle lowlights are your best form of highlighting. You could choose a dramatic streak in the front of your hair if it is accented by the geometry of a dip.

AVOID: *Trying to "soften" your haircolor. This will look very aging and tiring on you. You need richness and intensity. Highlighting is generally not for you unless it is very subtle and only adds richness. Also, artificial colors are not for you; they are contradictory to your understated Classic foundation.*

MAKEUP

A smoky face with sultry eyes, strong cheekbones, and a vivid mouth completes your tailored chic look to perfection! Matte colors are best; for evening add just a hint of sheer frost. Emphasize your beautifully chiseled angles with *contrast* and *contouring!*

AVOID: *Overly ornate makeup with heavy glitz (unsophisticated on you). Watercolor-soft edges (very aging on you). Pale lips (not strong enough to balance your eyes). All neutrals, with no smoky colors (too matronly). "No makeup" look (too washed-out).*

SOFT CLASSIC
(Classic with a Romantic Undercurrent)

Prime Celebrity Example: Olivia de Havilland

Your position on the Yin/Yang scale is: *balanced, with a Yin influence.* Physically, you are basically symmetrical with slightly rounded edges (soft body type and features). Innately, you are controlled, elegant, and calm with an added refined touch of understated femininity and gracious sophistication.

You will definitely want to read both the Classic and the Romantic sections of this book, and you will find yourself identifying at times with elements of each. However, please remember, you are not an equal combination of the two categories.

Always remember that you are a Classic first and foremost! Your Romantic undercurrent should always be used in small doses to gracefully soften the overall effect of your appearance. It is *not* a substitu-

tion. It is an *addition* to express that extra bit of Yin present in your being.

To express your balanced/Yin influenced total essence, we want to develop an appearance that could best be described as: Graceful Lady.

Your silhouette is smooth, draped, and flared, composed of softly flowing lines (clean, not clingy) that are very controlled and symmetrical. Soft edges and smoothly rounded shapes are most important, particularly in details (necklines, sleeves, etc.). Accessories are also clean, controlled, and slightly feminine without being fussy or ornate. Jewelry shapes are kept in controlled clusters and circles. Handbags are softly tailored with rounded edges. Shoes are lightweight and elegant with a gracefully refined taper to both toe and heel.

A soft and smooth hairstyle, bluntly cut with slight feathering around the face, is perfect to complement your refined femininity. Moderate length is best, unless you are willing to spend extra time styling your hair, in which case slightly longer hair that is beautifully waved in smooth and symmetrical dips can be quite elegant.

Your makeup will be the watercolor effect, which is artfully blended in circular motions. Soft color on the eyes, rosy cheeks, and slightly glossy lips are used to suggest your Yin undercurrent in the most subtle fashion, and complete your head-to-toe appearance most graciously.

This is the best way for the world to see your stunning combination of understated sophistication and refined femininity. We always like to see just a bit of the charmer, the enchantress, the alluring angel (visually expressed through the soft touches and rounded or flowing shapes), without upsetting the basic foundation of the traditional, the elegant, and the everlasting (which is visually expressed through your use of controlled lines and softly understated tailoring).

Be careful not to go overboard with your Romantic touches. When you opt for the overtly glamorous, instead of refined sophistication you become a little gaudy. Too much jewelry, clingy dresses, overglitzy makeup, and too many curls look silly on you. Your underlying Classic approach to your overall appearance is essential to maintaining that aura of perfect breeding and genteel graciousness that is the core of your being.

On the other hand, *please* don't go to the opposite extreme by trying to "strengthen" your features. The result here is not at all authoritative, it's simply frumpy and inelegant! You negate your most powerful tool this way, which is your soft-spoken sophistication. When you overly tailor and sculpt yourself with excess angles and geometry, the very best part of your being is totally obscured. (Also, the softer lines of your body are not well served by straight lines; they tend to make you look a little dumpy!)

By far the most effective way to allow your star quality to gleam its brightest is to appreciate your soft symmetry and refined elegance. When this priceless combination is clearly evident in your appearance, we are drawn to you immediately.

You are a lady we will strive and toil in excess for, so much do we believe in you. One well-thought word of sincere approval from your elegant lips is music to our ears!

It's almost as though you remind us of a gentler age, where manners and form were considered gateways to achievement. When your gracious manners and refined form are clearly visible, we are uplifted to new plateaus of graceful living. An invaluable quality to project in a modern society!

SOFT CLASSIC CELEBRITIES

The following list is meant to help give you a clearer picture of what a Soft Classic can be when she is visually defined. It is not meant to suggest that the ladies included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Soft Classics have unique qualities that set them apart from everyone else. Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a radiantly elegant beauty, along with a graciously refined essence.*

Olivia de Havilland, Merle Oberon, Joan Fontaine, Norma Shearer, Barbara Walters, Blythe Danner, Meredith Baxter Birney, Catherine Oxenberg, Carolina Herrera, Meryl Streep.

SOFT CLASSIC CHECKLIST

YIN/YANG BALANCE

Balanced, with a Yin influence.

SHAPE

Soft, curved shapes with rounded edges. Smooth, symmetrical shapes that flow gently. Circles, ovals, subdued swirls.

LINE AND SILHOUETTE

Smooth, soft, symmetrical silhouettes with slight shaping. Gently flowing lines that flare or swirl. Clean lines that are unbroken. Smooth, horizontal, or diagonal draping.

AVOID: *Hard-edged geometric silhouettes. Overly ornate or intricate lines. Wide, unconstructed silhouettes. Sharp, severely straight lines. Straight lines without flow or shaping. Overly crisp and fitted silhouettes with staccato lines.*

FABRIC

Fabrics should be those of light to moderate weight that will drape softly and flow easily without being clingy. Finish should be slight matte or slight sheen, with a soft or plush surface (silks, cashmere, challis, crepe, suede, velvet, handkerchief linen, raw silk, shantung, etc.). Textures should be very light and soft. Fabrics that have a high-quality, imported look are ex-

cellent. Knits and wovens should be supple, light, and drapable without being clingy.

AVOID: *Heavy, stiff fabrics. Rough, thick textures. Bulky knits. Overly sheer fabrics. Overly clingy fabrics. Extremely shiny fabrics (except for evening). Extremely dull-finished fabrics.*

DETAIL

Detail should be smooth and symmetrical, composed of rounded shapes with slightly intricate edges. Detail provides that extra touch of Yin, so it is meant to further soften and feminize your look. It is used as an afterthought, and should only *suggest* a Romantic streak. Be careful not to overdo it!

Slight definition through the shoulders: small, crisp pads; shoulder tucks; gathers; beading; slightly ornate trim; etc.

Clean, soft necklines. Draped necklines, soft cowls, jewel or scooped necks, subdued intricacy (gathers, shirring, soft pleats or folds, etc.).

Tapered sleeves and a defined waist. Subdued trim is possible (beautiful and unusual buttons, or small, elegant belts, soft gathers, etc.).

AVOID: *Sharply tailored detail. Wide, unconstructed detail. Overly ornate or fussy detail. Animated, "perky" detail. Minimal, "no detail" looks.*

SEPARATES

Use carefully and sparingly. Separates are effective only if they are part of a well-matched, "ensemble approach" to your head-to-toe appearance. Keep the colors, textures, and fabrics elegantly blended and avoid a staccato look.

Jackets: Jackets should be softly tailored with curvy shaping (subdued, not fussy) that gently shows the waist. Short to moderate lengths are best, although a longer length is possible in a belted jacket or one that has a very understated peplum. They can have slight shoulder definition with crisp pads, and are best with such added detail as shoulder tucks or gathers and tapered sleeves. Again, such detail should be subdued and understated, not fussy or overdone.

AVOID: *Overly tailored, sharp-edged, stiff jackets. Wide, boxy jackets that are unconstructed. Long, straight jackets that hide the waist. Extremely cropped jackets that are crisp and "perky." Overly fussy or flouncy jackets with excess trim.*

Skirts: Skirts should be soft, smooth, and gently flowing. A straight skirt should be lightweight and slightly tapered at the hemline to avoid stiffness. Flared skirts are best, with an uneven hemline that softly flows. Waist detail should be soft and subdued with slight gathers or soft pleats that are stitched down through the hip. Bias-cut pieces that are added to the bottom of the skirt are also possible. Hemlines on a straight skirt should be short—never longer than one inch below the knee. Uneven hemlines will *always* be longer, gracefully grazing the mid-calf area. Slits should be small and elegant, suggested rather than overstated.

AVOID: *Long, straight skirts. Sharply tailored skirts. Wide, unconstructed styles. Voluminous circles. Extra flouncy skirts—except for smoothly flared styles. Extremely tight or clingy skirts. Excess detail that is overdone (draping, shirring, full gathers, ultradeep folds, etc.).*

Pants: Pants should be of softly tailored styles in lightweight fabric. Soft pleats, slight gathers, and a slightly tapered leg are nice details.

Hemline should be just below the top of the ankle so as to show a touch of the foot or shoe.

AVOID: *Man-tailored styles with sharp edges. Wide, unconstructed, or baggy styles. Overly fussy pants with excess trim or detail.*

Blouses: Blouses should be soft and elegant with soft edges or a suggestion of intricate detail. Soft bows, slight lacy edges, jabots, and draped necklines are excellent. Subdued trim—appliqué, shirring, gathers, beading, etc.—is also good as long as it's not overdone. Fabric should be lightweight—with the slight sheen of silk best. Very soft and sheer linens, batiste, voile, etc., are also elegant.

AVOID: *Sharply tailored styles. Wide, unconstructed styles. Animated, "perky" styles.*

Sweaters: Sweaters should be soft and smooth. Lightweight knits are best, particularly when the finish is luxuriously soft to the touch. Cashmere, bouclé, angora, and silky weaves are all excellent. Lengths should be short to moderate. Subdued, intricate detail (appliqué, beading, shirring) is good.

AVOID: *Oversized, bulky sweaters. Rough or thick knits. Skinny-ribbed knits. "Perky" patterns.*

DRESSES

Dresses should be graceful, flowing, and elegant. Flared shapes are best, and waist definition is essential (although it may be slightly dropped in very clingy fabric). Soft detail with a suggestion of intricacy is excellent. Draping is always perfect!

AVOID: *Severely tailored styles. Wide, unconstructed styles. Overly fussy or flouncy styles.*

COLOR

Your use of color should be soft and luscious. Pastels and moderately bright tones are best while light neutrals are quite elegant in luxurious fabrics. Color combinations should be softly monochromatic, with intensities blending together rather than sharply contrasting.

NOTE: This does *not* mean "all one color," but rather that tones should softly harmonize. Light/bright color combinations are especially effective on you. Dark colors will need softening and brightening; either use them in accents or add a touch of soft texture or sheen to the fabric to dampen their starkness.

AVOID: *Multicolored splashes. Head-to-toe dark color schemes. Sharply contrasting*

PRINTS

Prints should be soft, flowing, and watercolor. Abstract rounded shapes that swirl into each other are excellent.

AVOID: *Sharp geometrics. Small symmetrical prints. Animated, "cute" prints.*

ACCESSORIES

Should be clean, elegant, tapered in shape with a slightly ornate or intricate trim. (Be careful not to overdo!)

Shoes: Delicate, tapered shapes. Narrow heels and toes. Slightly bare (slingback, open toe, etc.). Delicate, feminine flats.

AVOID: *Angular styles. Chunky styles. Plain pumps.*

Belts: Narrow to moderate width. Elegant, slightly ornate buckles. Exquisite leather, skin, or fabric.

AVOID: *Wide, stiff styles. Overly ornate styles. Waist-cinchers.*

Bags: Small to moderate size. Rounded shapes with slight trim (gathers, shirring, etc.). Clutches or moderate straps. Supple leather.

AVOID: *Overly large styles. Angular shapes.*

Hats: Small and elegant with rounded shapes and clean, crisp brims. Picture frame or garden party styles with soft detail (silk flowers, etc.).

AVOID: *Severe, man-tailored hats. Large, unconstructed hats. Small, "perky" caps.*

Hosiery: Moderately sheer styles are best. (Slightly opaque styles in light shades are also good.) A "light leg" that blends the stockings and shoe one or two shades lighter than the hemline is your most elegant and sophisticated look. You can also match the shoe and hemline while wearing a lighter stocking for a more casual or fun look. As for going for the "one long line" effect or matching the hemline, stocking, *and* shoe, use it with caution or it can be very dowdy on you! You *can* use it when your colors are light or medium tones. It is *terrible* on you when the colors are dark. The only exception is in the evening, when the dark stocking is ultrasheer; then it is a good choice, if you wish.

AVOID: *Extremely opaque stockings. One long line of dark color. Three-color looks (stocking/shoe/hemline contrasts). Heavily textured stockings.*

Jewelry: Jewelry should be clean, elegant, and softly feminine. It adds a touch of sophistication and delicacy to your look. It doesn't need to be overdone; simply suggesting your glamour with a hint of dangle, a hint of sparkle, and a hint of intricacy is quite effective.

Shapes are round, ornate, and flowing while always remaining symmetrical. Circles, slight dangles, swirls, and clusters are all excellent.

A slightly antique approach to your jewelry is best.

AVOID: *Sharp geometrics. Heavy, chunky pieces. Rough, ethnic styles. Overly flashy jewelry. Too much jewelry. No jewelry.*

EVENING WEAR

Symmetrical, flowing shapes. Slightly ornate detail. Lightweight, draped, and sheer fabric. Slightly sparkly fabric. Smooth fabric. Slightly ornate trim (but not fussy).

- Chiffon ball gowns
- Long gowns with flowing skirts
- Beaded bodices and jackets
- Ornate and fitted jackets over gowns (shoulder tucks, shirring, etc.)
- Silk dresses
- Elegant dinner suits with fitted jackets

HAIR

Hair should be controlled, smooth, and soft; an elegantly clean outline with curved edges. Curls and waves are lovely as long as they aren't overly teased or cascading. A well-kept and meticulously groomed style is essential. Blunt-cuts are best; a very subtle layering to frame the face is important. Lengths should be moderate to long, but the longer your hair the more likely it will require a set to retain the stylization necessary for your sophisticated look. Likewise, if you opt for perms or processing, you will have to do some extra styling—with hot rollers or a curling iron, for example—to maintain a controlled style. An unkempt or uncared-for hairstyle will spoil your total look more quickly than any other element of your appearance!

AVOID: *Severe, geometric styles. Overly layered, "wild," or "manelike" styles. Overly ornate, teased styles. Wash 'n wear styles. Boyishly cropped styles.*

HAIRCOLOR

Haircolor should be soft and luxurious. Realistic and natural colors are best. Don't stray far from your natural haircolor. Lightening your hair a shade or brightening it a shade is possible if your original color is blond, red, or medium brown. You might also choose subtle lowlights if your hair is in these color ranges. Brunettes should *always* avoid lightening or highlights because the result is very aging and tiring, particularly after you've begun to gray.

AVOID: *Unrealistic or theatrical haircolors (blue-black, fiery red, platinum blond, etc.). Overstreaked hair.*

MAKEUP

A well-polished makeup is a vital touch! Soft to bright shades, beautifully blended in a watercolor effect, create your most elegant, slightly feminine face. A hint of sparkle around the eyes, rosy cheeks, and slightly glossy lips complement your Image Identity to perfection!

AVOID: *Heavy contouring with sharp edges (too stark). Smoky colors (too cold). Neutrals (too aging). Overly sparkly makeup (unsophisticated). Minimal, "no makeup" looks (too harsh).*

NATURAL

Prime Celebrity Example: Ingrid Bergman

Your position on the Yin/Yang scale is: *soft Yang.* You are a free spirit, as re-

freshing as a pine forest after a spring rainfall! You radiate warmth and friendliness. The moment you walk into a room everyone smiles a little brighter, laughs a little louder, and generally feels a little happier, so great is the feeling of goodwill your mere presence generates!

You view life clearly, with few illusions, and love accomplishing your goals. Feelings of great personal satisfaction always accompany completing any task or job. Home and work are of equal importance to you, and you manage both with great gusto and relish. You believe in enjoying life to the fullest, trying very hard to bring a sense of joy to everything you tackle.

You are a marvelous "team player," for you thoroughly delight in sharing thoughts and creative energies with others. You have a keen sense of responsibility, and can always be counted on to hold up your end of a bargain. You'll always come through in a pinch, and are instantly available if anyone in your circle is in need.

You are a valued and trusted friend, both because of your constant support and steadfast loyalty and because you are so much fun to be around! Life is a constant adventure to you. Being near you is exciting, surprising, and always filled with unexpected delights. You are the one who can coax us into trying whatever we've sworn never to do!

Your direct logic is refreshingly disarming. Not one to be concerned with red tape or bureaucracy, you believe in direct and immediate action. You're not actually impulsive by nature, however, and you'll never take action without a clear assessment of what needs to be done and why. Once you make up your mind, though, you'll have little patience with questions, explanations, or anything else that might slow you down.

You have a deep need for justice and equity in life, and are quick to anger when you feel that someone is acting unfairly or causing harm to anyone around you. You may find yourself politically active out of this very strong and compassionate trait. If so, you'll find that you are absolutely indefatigable, a tireless campaigner, petition gatherer, or even a talent show coordinator! No one and nothing can stand in your way or keep you from accomplishing your goal. As soon as you commit yourself to anything you believe in, it's as good as done!

As a hostess, you carry through your fun-loving spirit and bold sense of adventure, and anything you create is bound to be a wondrously special event! You seem to be guided by the "goddess of bounty," for abundance is the creed by which you entertain. You're not at all the type who sets out delicate plates of nouveau cuisine artfully arranged in intricate swirls and twirls. Your idea of a party is overflowing baskets of food paired with plenty of lively conversation. Huge pots of Maine lobsters might be the centerpiece of your outdoor clambake. Barbecueing a side of beef for a Mexican fiesta or a Western hoedown could be another evening you might easily toss off. We might even find you one evening in the middle of a Polynesian luau, dressed in a tropical sarong or flowing Hawaiian muumuu, watching your many guests pluck away at oversized clusters of exotic fruits while awaiting the entrance of a roast pig!

Whatever your current mode of entertaining, the emphasis will be on ensuring that everyone has a good time! You are "the hostess with the mostess," and your guests are always welcomed with open arms and an abundance of good food and good company.

You emanate a relaxed and casual attitude about life, and it is essential that your environment allows you room to breathe. For this reason, you'll tend to find yourself in careers that offer you creativity and mobility. You love "location assignments"; you hate "back office" jobs.

With your need to be deeply motivated by whatever you do, you may find yourself drawn to politics. The only problem with this is that the artful way in which you must present your beliefs could make you feel manipulative and dishonest. Also, your lack of patience might make this career choice frustrating at times. Journalism, however, is a wonderful choice for you. Here you get to investigate (which satisfies your craving for adventure), interview (which taps into your immense curiosity about life), and are free to move around. The constant activity of late-breaking stories and imminent deadlines is an atmosphere you could thrive in. Publishing, advertising, and practicing law can also give you the combination of team-playing, creativity, and freedom you so dearly love. Likewise, your delight in connecting to the humanity of people might suggest psychology as a choice, or even photography, which gives you the chance to capture people's souls on film!

In the corporate world you enjoy positions that offer you power to effect change. This could be discovered in certain managerial situations, or it could easily find you operating as a consultant who comes and goes. Likewise, the life of an entrepreneur may hold great attraction for you. You can navigate with ease the extreme fluctuations present here, and at any rate, they would be considered secondary to being able to freely create and express yourself with no holds barred. You delight in taking a concept from scratch and, by nurturing it with hard work and creative risk-taking, watching it become a full-blown fact!

Physically, your softly angular bone structure, asymmetrical features with blunt edges, and slightly muscular body type reiterate your inner freedom and great sense of fun in an outer way. This is the soft edge of Yang—bold and direct, but never sharp, cool, or aloof.

To express your soft Yang total essence, we want to develop an appearance that could best be described as: Girl Next Door Chic. To do this effectively, we want to utilize your soft Yang to create a look that is vibrantly alive and freshly appealing, with nothing overly fussy, fitted, or structured spoiling the effect or obscuring your healthy appetite for life!

A loose hairstyle, layered for a slightly tousled effect; relaxed and unconstructed clothing in soft-edged geometric shapes (rounded rectangles, squares, and the like); and a minimal-looking makeup emphasiz-

ing a "fresh-faced glow" all combine to create an appearance that clearly relates your free-wheeling sense of adventure and buoyantly high spirits!

We certainly don't want to weigh you down with excess touches. A simple approach to accessories and jewelry is best, with a tendency toward earthy materials—such as copper, leather, and silver—paired with slightly oversized, unstructured shapes. Any unusual piece that has been crafted or created by an artist would be highly effective for a bit of extra spice. However, always remember that less is definitely more for you! We never want to obscure your fresh appeal.

The result? Your warmth and charisma are clearly expressed in the most natural, seamless manner possible. Not only have you become the most stunning and striking woman you can be, you have also expressed your heart and soul in your appearance.

And indeed, my dear, open, radiant, glowing, bold Natural friend, that is the very point of your metamorphosis! You are as charmingly all-American as apple pie, as refreshing as the girl next door, as alluring as a juicy piece of watermelon on a sweltering August day.

When you are on display in all your Natural glory, the world finds you totally and utterly endearing, for we respond to you as the rejuvenating breath of fresh air you truly are!

NATURAL CELEBRITIES

The following list is meant to help give you a clearer picture of what a Natural can be when she is visually defined. It is not meant to suggest that the women included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Naturals have unique qualities that set them apart from everyone else! Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a very refreshing and vibrant physical beauty, along with an essence of great strength, courage, and steadfast loyalty.*

Ingrid Bergman, Jane Fonda, Carol Burnett, Karen Allen, Christie Brinkley, Ally Sheedy, Ali McGraw, Chris Evert Lloyd.

NATURAL CHECKLIST

YIN/YANG BALANCE

Soft Yang (between the symmetrical balance of the Classic and the sharp-edged Yang of the Dramatic).

SHAPE

Geometric shapes with soft or rounded edges are the key. Rounded-edged rectangles. Soft oblongs, rounded-edged squares, irregular shapes, and soft asymmetrics.

Avoid: *Sharp geometrics. Circles and swirls. Ornate shapes.*

LINE AND SILHOUETTE

A relaxed, straight line is the outline of your look. Your silhouette is softly tailored, *always* unconstructed. Your outline should be fairly narrow and slim, in a loose and easy way.

Avoid: *Sharply angular lines. Severely straight lines. Extremely tailored or constructed silhouettes. Oversized, shapeless silhouettes. Ornate, intricate lines. Flowing, swirling lines.*

FABRIC

All soft textures are excellent for you, as is any fabric with a rough or nubby surface. Any wrinkly fabric works well for you, as do all woven fabrics. Knits are excellent in nearly any weight and thickness, from very finely woven to very heavy and rough. Moderate weights are best, although textures can easily be lighter (raw silks, linens, etc.). Plush velours, suede, and soft leather are perfect, and drapable fabrics are best kept to heavier weight jerseys. A matte finish is far superior to sheen for daytime (even your best silks are crisp orientals, etc.). In the evening, you can go very glitzy with hard-finished sheens (especially metallics, lamé, thick brocades, etc.).

Avoid: *Sheer fabrics. Clingy fabrics (except for knits). Flimsy fabrics.*

DETAIL

Detail should be kept minimal. Plain and simple is best for you. Any unconstructed or loosely tailored detail works well. Simple necklines (soft horizontals, boatnecks, clean slashes, deep V's, loose cowls, notched collars) are best, and you should concentrate on open necklines for your air of casual chic. Soft-edged shoulder pads are very good, and lapels should be tailored, notched, or clean (lapel-less). Cuffs should be very plain. Pleats should be soft and deep, and gathers should be minimal. Dropped waist detail (loose sashes, overblouses tops, ties, etc.) is excellent, as are slightly dropped shoulders. You can use small touches of hand embroidery or rough lace and eyelet for very simple trim.

Avoid: *Extremely tailored detail. Extremely sharp or angular detail. Extremely oversized detail. Ornate or intricate detail. Any frilly detail. Any closed or restrictive detail.*

SEPARATES

Separates are extremely exciting on you, and should make up the bulk of your wardrobe. Even in very conservative suited looks, you'll do better with an artful mixing of patterns, textures, and colors than you will with an overly matched look, which tends to be extraordinarily dull on you! The type of articles that are usually described as "Designer Sportswear" (but aren't actually sporty at all) are an excellent hunting ground for you. Your look is definitely mix 'n match in the most sophisticated sense of the word, and you should expend most of your creative energy in this area!

Jackets: Unconstructed. Relaxed shapes. Elongated (ending from the upper thigh on down). Relaxed and easy fit. Soft-edged shoulder pads. Textured surfaces. Patch pockets. Tailored, notched lapels, or lapel-less. Long cardigan styles with shoulder pads. Unconstructed double-breasted (left open). Long blouson with dropped waists.

AVOID: *Severely tailored styles. Constructed styles. Flouncy styles (peplums and nipped-in waists). Cropped styles.*

Skirts: Simple straight skirts. Softly tailored styles. Culottes, gauchos. Simple tailored detail (plackets, pockets, trouser pleats, slits, low kick pleats, inverted pleats, button-front). Moderate length (one inch below knee). Very short skirts for fun/funky looks. Very slightly flared hemlines (kept flat through the hip area—these will have a longer hemline, mid calf).

AVOID: *Full, gathered skirts. Flouncy skirts. Accordian pleats. Severely straight skirts. Long, pencil-slim skirts.*

Pants: Nearly all styles are excellent, from very casual to very dressy. Simple tailored styles with minimal detail. Elasticized or drawstring. Unconstructed styles. Sweats. Jeans. Short, cropped, or long. Cuffed or cuffless. Shiny, silky, or satiny evening styles, including pajama styles.

AVOID: *Draped, tapered leg styles with gathered waists.*

Blouses: Simple tailored styles with open necklines. Unconstructed styles. Smooth surfaced, or light weaves and textures.

AVOID: *Severely tailored blouses. Frilly blouses.*

Sweaters: Nearly any sweater style works well for you. Thick knits, ribbed, nubbies, cable stitching, shaggy mohairs. Any and all lengths. Soft shoulder pads are also a good touch. Solids and wild prints.

AVOID: *Overly delicate and overly fluffy knits with trim.*

DRESSES

Dresses should be simple and unconstructed, with a narrow shape and a relaxed outline. Softly tailored styles work well, as do dropped and loose-waisted styles. A softly tailored coatdress with an open neckline or a narrow chemise in a beautifully textured raw silk or linen would be another choice. Nearly all knits are perfect, as are wrap styles, safari styles, T-shirt styles, and blouson or two-piece styles.

AVOID: *Severely tailored styles. Flouncy styles. Ornate styleš. Extremely wide, shapeless styles.*

COLOR

Color is an area in which you should have lots of fun! Strive for zip, verve, and lots of pizzazz with bolds, brights, pastels, vivids, and wild color combinations—anything imaginative. Neutrals work well when they are used in beautifully textured fabric (raw silks, linens, luscious weaves, etc.), but you will feel a little dull without a few bright accents, either in accessories or jewelry. Break all the rules when it comes to color! Mix 'n match with ease.

AVOID: *Monochromatic color schemes—they are very dull and boring on you, unless the fabric is exquisitely textured beyond belief!*

PRINTS

Your use of prints can include casual styles that are soft-edged geometrics (plaids, stripes, paisleys, etc.) and funky prints in irregular shapes (abstract asymmetrics, leaves, animal prints, etc.). They should be of moderate scale to slightly large and will generally have a softly blended edge. Colors can be very wild and unusual if you wish, or more muted and earthy-looking.

AVOID: *Small prints. Symmetrical prints. Extremely angular geometrics. Watercolor florals. Ornate and intricate prints. Extremely oversized prints.*

ACCESSORIES

Accessories should be kept minimal; plain and simple is your best look here. Unconstructed styles with soft or rounded-edged geometric shapes are most effective. You can use bold colors to add spark if you wish, although neutrals are also fine.

Shoes: Simple tailored styles. Low to moderate heel. High heels should be very angular and straight, not tapered. Stacked heel, wedged, and all flats. Evening sandals should be very bare, not strappy. Tapered toe, open (plain), or closed.

AVOID: *Overly delicate or strappy styles. Ornamentation and trim.*

Bags: Moderate-sized, unconstructed pouches. Shoulder bags. Simple geometrics in supple leather (envelopes, clutches, etc.). Box-shaped bags for evening.

AVOID: *Overly delicate or ornate styles.*

Belts: Leather belts should be simple and softly geometric. Textured or carved surfaces are excellent. Fabric sashes, ties, and dropped waist detail are also good.

AVOID: *Severe, wild belts. Ornate, cinched-waist styles.*

Hats: Unconstructed styles. Large, loose, and floppy. Shaggy-haired fur.

AVOID: *Extremely tailored, crisp styles. Ornate and delicate styles.*

Hosiery: A flesh-toned stocking is best for business. Funky stockings that are brightly colored or printed can be fun for you, and geometric textures can sometimes be effective.

AVOID: *One long line of dark color. Dark stockings for daytime. Lacy or ornate stockings.*

Jewelry: Jewelry should be kept on the chunky side, with soft or rounded-edged geometrics the shapes you use. Your jewelry can either be pieces of "wearable art" (handcrafted and museum quality) made by an artist or taken from another culture, or it can be bright and funky costume

pieces that add pizzazz! Earthy materials are very elegant and sophisticated on you (copper, silver, amber, turquoise, etc.). Hard-finished enamels and glass are fun, especially when used in bold colors for vivid accents (big bright beads, chunky earrings, irregularly shaped pins, etc.). It is possible to get away with very minimal chains, tiny diamond studs, etc., but chances are you won't be satisfied with this once you experiment with a zippier look!

AVOID: *Ornate and intricate styles. Antique, rococo, and baroque. Dangly and delicate styles. Severe or sharply angular styles. Small jewelry. Symmetrical and classic styles.*

EVENING WEAR

Simple shapes with easy fits. Minimal detail. Bare necklines and shoulders. Smooth to slightly plush fabrics. Glitzy fabrics. Metallics.

- Bare sheaths
- Strapless gowns with stoles and flings
- Jersey cocktail dresses
- Evening sweater-dresses with glitz
- Evening sarongs
- Evening separates (blouses, skirts, pants)
- Evening pants

HAIR

Hair should be tousled, loose, and free—a soft geometric shape with a feathered outline. Layering is essential. Perms and body waves are fine, and your hair can definitely lean to the "wild animal-mane look" for fun or evening wear!

AVOID: *Smooth, sleek styles. Blunt-edged cuts. Severe geometrics. Boyishly cropped cuts. Overly groomed styles (too stuffy and matronly on you). Ornate or set styles. Overly teased and coiffed styles.*

MAKEUP

Your makeup should be created to achieve a fresh-faced glow, radiant and healthy. Matte-finished products are best, with just a touch of sparkle added for evening. Smoky eyes with glowing cheeks and shining lips come from a preponderance of neutral color choices, with just a hint of soft color on top.

NOTE: A minimal makeup look is not the same thing as wearing *no* makeup! The most careful blending of products is crucial for you; otherwise you'll appear faded and tired, hardly the picture of health you want to project!

AVOID: *Overly colorful makeup. Overly sparkly makeup. Overly angular or severe makeup. High-contrast makeup (pale skin, vivid eyes, lips, mouth). Wearing absolutely no makeup, or only eye makeup.*

HAIRCOLOR

Haircolor should always look natural, with realistic color and shining, subtle highlights. Be very careful with complete color changes. Artificial colors or lights are very unsophisticated on you. Overhighlighting the hair is particularly matronly on you.

FLAMBOYANT NATURAL
(Natural with a Dramatic undercurrent)

Prime Celebrity Example: Shirley MacLaine

Your position on the Yin/Yang scale is: *strong Yang with blunt edges* (not sharp). Physically, you are broad or long, and angular. Your features are prominent and strong, without being sharp or severe. Innately, you are bold, charismatic, innovative, creative, and impulsive, totally devoted to action. You are also open, warm, friendly, and not at all reserved—very approachable.

You will definitely want to read both the Natural and the Dramatic sections of this book, and you will find yourself identifying at times with elements of each. However, please remember, you are not an equal combination of the two categories.

Always bear in mind that you are a Natural first and foremost! Your Dramatic undercurrent should always be used as an afterthought to further spice-up and add bold strokes to your appearance. It is *not* a substitution. It is an *addition* to express that extra bit of Yang present in your being.

To express your *strong Yang with blunt edges* total essence, we want to develop an appearance that could best be described as: Free Spirit Chic.

Your silhouette is boldly unconstructed, composed of oversized or irregular geometric shapes with soft edges (not sharp). Lines are relaxed and sweeping, always executed in bold strokes, with an emphasis on the strongly vertical *and* strongly horizontal. Stiff tailoring and severe lines should be left by the wayside, for they will be extremely cold and stark on you, totally out of keeping with your warmth and openness. They will also make you appear awkward and gawky, for you have too much broadness to be successfully encompassed by sleek and narrow clothing.

Detail should be plain and simple. Nothing fussy or overdone would be in keeping with your Natural sensibilities. Loose and uncluttered necklines (boatnecks, large cowls, deep V's, etc.) and simple lapels, cuffs, and hemlines are the foundation of your look. Shoulders will always be broad, although here again they should *not* be sharp.

Your accessories, however, should be extremely bold. Here is where your Dramatic undercurrent gets to have free reign! Oversized and exotic necklaces, earrings, wrist cuffs, and the like, are stunning on you. Your wild passion is especially well expressed by striking ethnic pieces, which are considered works of art. The only rule is that the shapes are always chunky—geometrics that have soft edges or are irregularly shaped. Extremely large costume jewelry that is offbeat and funky is also a nice way of expressing your raucous sense of humor.

Shoes and bags, coming from the Yang side, should generally be angular. How-

ever, once again we want to avoid sharp edges and keep the detail minimal. Any unstructured shapes will always work best for you.

Your hairstyle should combine high-style sophistication with tousled freedom. Layering is always necessary, which provides the freshness and avoids a sharp outline. The overall shape of the cut is geometric, but it must *never* be hard-edged or severe! Asymmetry is possible, but an overly stylized approach will seem very artificial and phony on you—stuffy is another way of putting it! Depending on the texture of your hair, it can be either long or short. If your hair is very fine and wispy (which may have come from the extra Yang you inherited), a short cut that is layered *off* the face is best. If your hair is thick and full, by all means go for the "lion's mane" look if you have the courage! One word of caution: If your hair is of the ultrathin variety, *don't* try to make it appear thicker with perms and waves. They'll only give you a scraggly look. Far better to layer it around the face in the shorter cut, which gives more of an illusion of volume.

Makeup should be strongly contoured in shape, emphasizing strong eyes, strong lips, strong cheekbones, but *not* overly colorful. An exotic eye makeup is a nice touch, but avoid colors that are too artificial-looking and excess glitz. On the other hand, makeup that is too minimal in effect is very unsophisticated on you. Your head-to-toe look—bold and sweeping, uncluttered with exotic accessories—requires the extra effort here to be completed in the most polished and sophisticated manner.

This is the best way for the world to see you at your charismatic best. We always want to know that you are a risk-taker and an adventurer, someone who will always have an original approach to anything you encounter in life.

Your star quality becomes evident when you clearly express your bold and daring nature as well as your warm and open personality in your appearance. When you dare to express the full range of your strength *and* flexibility, you are utterly approachable and perfectly sophisticated at the same time!

Your passion excites us, your openness attracts us, and your powerful charisma inspires us. Become comfortable with these qualities to the point where they effortlessly flow from you. Express them in your appearance with delight!

Then, we are the most captive audience you could possibly receive. We are absolutely *dying* to know "which mountain you'll be moving next"—and, believe me, once your free spirit is clearly visible, we'll be lining up to help you move it!

FLAMBOYANT NATURAL CELEBRITIES

The following list is meant to help give you a clearer picture of what a Flamboyant Natural can be when she is visually defined. It is not meant to suggest that the women included always dress to their best advantage, so please be careful when you view pictures of them. Because every

human being is truly an individual, all Flamboyant Naturals have unique qualities that set them apart from everyone else! Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a very wild and fresh physical beauty, along with a very strong-willed, powerful, and creative essence.*

Shirley MacLaine, Lynn Redgrave, Colleen Dewhurst, Eve Arden, Carly Simon, Lucie Arnaz, Linda Evans, Princess Diana, Farrah Fawcett.

FLAMBOYANT NATURAL CHECKLIST

YIN/YANG BALANCE

Strong Yang with blunt edges (not sharp).

SHAPE

Bold geometrics with rounded edges. Oversized asymmetrics with rounded edges. Rectangles, oblongs, and irregular shapes.

AVOID: *Sharp-edged geometrics. Ornate and intricate shapes. Symmetrical shapes.*

LINE AND SILHOUETTE

Unconstructed silhouettes. Bold, sweeping lines—elongated and straight. Relaxed, unstructured outlines. Strong vertical *and* horizontal lines (T-shaped).

AVOID: *Sharp, severe, or still silhouettes. Hourglass silhouettes. Symmetrical silhouettes. Sharply straight lines. Intricate, delicate lines.*

FABRIC

Texture, in all weights, from very light to very heavy, is the most exciting way to express yourself through fabric. A rough surface is always preferable to a flat surface.

Very shiny fabrics are excellent for evening, if the weight is kept to the heavy side (stiff satins, brocades, metallics, etc.). Daytime sheen should be in texture *only* (raw silk, shantung, etc.).

All leathers, suedes, and plush fabrics are excellent. Draped fabrics *must* be ultra-thick and heavy. Knits should be thick, rough, bulky, heavy, or ultraplush. Skinny and ribbed knits are possible in oversized garments. Loosely woven fabrics.

AVOID: *Ultrasheer, flimsy, or clingy fabrics. Stiff, flat fabrics. Tightly woven fabrics. Delicate, shiny fabrics.*

DETAIL

Detail should be bold, oversized, irregular, asymmetric, and relaxed.

Shoulders should always be broad and extended, but not particularly sharp.

Necklines should be loose and open, always unconfined (boatnecks, camisoles, simple slashes, oversized cowls, open-notched collars, etc.).

Waist should be elongated. A dropped waist does this best, although a "bloused-over" effect at the waist is also possible. Be

very careful with waist emphasis. It is rarely helpful to you, even if your waist is small, because it destroys the strong, vertical line that is the core of your silhouette.

Gathers, folds, sashes, etc., should be ultradeep and long—asymmetrical in shape, and low on the body—preferably from the hips down.

Sleeves should be simple and straight, or very full and sweeping. They should always be unrestrictive to movement.

Pleats should be soft, low, and deep (inverted or kick-style, or stitched down through the midsection).

Trim should be bold, oversized, and asymmetrical or clean and minimal.

AVOID: *Sharp, tailored detail. Severe, geometric detail. Small, symmetrical detail. Ornate, intricate detail. Animated, "cute" detail (perky and crisp).*

SEPARATES

Separates are extremely exciting on you and should make up the bulk of your wardrobe. A mix-and-match effect is excellent, but be careful always to maintain an elongated vertical line with strong shoulders as the basis of your ensemble. Artfully mixing textures is expecially effective.

Jackets: Jackets should be long, unconstructed, and loose. Relaxed cuts with broad padded shoulders are best. Length should be from the top of the thigh down (never shorter). Simple, oversized detail is best: large lapels or no lapels, big roomy pockets, easy double-breasted styles (worn open).

AVOID: *Severely tailored jackets. Symmetrically tailored jackets. Flouncy jackets. Cropped, fitted jackets.*

Skirts: Skirts should be long and straight but not severe.

Oversized and full skirts with deep folds are possible, as long as they are extreme, wide in shape, and worn with big tops. Short straight skirts are fun and funky—again, worn with oversized tops.

Slits, pockets, kick pleats, buttons, plackets, etc., are good, but any draping or shirring should be kept low and loose (from the hips down), and no detail should ever inhibit mobility.

Hemlines are longish on straight skirts (except for funky minis, etc.), and should fall at the top of the calf or longer. Hemlines on full skirts are uneven and should be very long (bottom of the calf is the minimum length).

AVOID: *Long, pencil-slim styles. Short, symmetrical styles. Flouncy styles. Smooth, flared styles.*

Pants: Pants should be roomy and full. Man-tailored styles that are slightly wide and relaxed in construction. Deep pleats, full pockets, and wide, soft cuffs are excellent detail, as are pocket-flaps and plackets. Satiny evening pants that are wide and full are also excellent.

AVOID: *Sharply tailored and fitted pants. Overly draped pants with tapered legs.*

Blouses: Blouses should be roomy and full with simple detail and relaxed construction. Wide and horizontal cuts with clean necklines that are unrestricted are best. Camisoles are very useful under jackets.

AVOID: *Severely tailored blouses. Overly fitted blouses. Overly ornate blouses with intricate or fussy detail. Blouses with high, stiff, or constricted necklines.*

Sweaters: Sweaters should be long, roomy, and boldly cut. Thick, heavy, rough, or ultraplush knits are best. Long-haired or shaggy knits are also good. Patterns should be bold and oversized. Skinny knits should be extremely oversized.

All sweaters should have shoulder pads.

AVOID: *Lightweight, clingy knits. Fluffy knits. Cropped sweaters. Symmetrical, fitted styles such as crew-necked shetlands.*

DRESSES

Dresses should be bold and sweeping. Broad shoulders and an elongated waist (usually dropped) are best. They are relaxed in outline and shape, and may be either very narrow and slinky or wide and full cut. Shirring, draping, appliqué, etc., should be kept low and executed in bold, abstract patterns.

AVOID: *Flouncy dresses with excess detail and ornate, fussy trim. Severely tailored dresses. Overly fitted dresses with crisp or animated detail.*

COLOR

Your use of color should be bold and vivid, with rich, vibrant tones the most exciting intensities for you. Wild and unusual color combinations express your free spirit most effectively, although rich neutrals in those lush textures you wear so well are also nice, particularly if you use vivid accents. Monochromatic schemes tend to be a little dull on you, although you may want to go with one major color that is accented by another bright shade.

AVOID: *Multicolored splashes (too perky for you). Monochromatic schemes without vivid accessories. Dull colors unless they are executed in rich textures.*

PRINTS

Prints should be bold and vivid, expressed in abstract geometrics, irregular shapes, or soft-edged asymmetrics. They should also have a blended edge as opposed to a sharp edge. Color combinations should be dramatically vivid, but the colors should fade into each other instead of being crisply defined. Wild animal prints, tropical prints, and any highly original motif that is both sophisticated and earthy, with a touch of wit, may all be used with ease.

AVOID: *Sharp geometrics. Small symmetrical prints. Watercolor florals. Small, animated prints. Intricate or ornate prints.*

ACCESSORIES

Accessories should be bold and angular with soft edges.

Shoes: Should be tailored and angular, but have soft edges instead of sharp ones. Flats can be clean and simple or man-tailored and slightly funky. Evening sandals should be very bare.

AVOID: *Overly delicate, strappy, and intricate shoes with trim. Plain pumps.*

Bags: Bags should be large and unconstructed or large and cleanly tailored. Metallic box-shaped bags are excellent for evening. Briefcases should be moderate width to elegantly narrow, and have firm construction.

AVOID: *Small, rounded bags with delicate shoulder straps or ornate trim. Symmetrical bags with a frame and handle.*

Belts: Belts should be original and unique: sashes, ties, metallics, ropes, etc. Wide belts with extremely bold buckles (hand-carved, asymmetric, etc.) are possible.

AVOID: *Small symmetrical belts. Antique, intricate belts.*

Hats: Should be oversized, bold, and unconstructed. Fur hats should be large and shaggy.

AVOID: *Severe, man-tailored styles. Small, ornate styles. Crisp, perky caps.*

Hosiery: A flesh-toned stocking is your best bet for daytime, suited looks. Colored stockings are funky on you and give a wild, free, casual effect. Ribbed stockings, all textures, and vivid opaque colors are all excellent for fun.

To retain your strong vertical silhouette, be sure to pick up the stocking color elsewhere in your outfit and accessories when you use the "bright leg" look. Dark, sheer stockings are sexy in the evening on you, but they can seem overpowering during the day. Likewise, a "light leg" where the stocking and shoe are one or two shades lighter than the skirt can be elegant in a very special outfit (very "garden party"). But it can be too fussy for everyday wear, as it will be too matronly on you!

Jewelry: Your jewelry is one of the most important elements of your entire look. It shows your sophistication as well as giving you the chance to express your creativity. Bold, heavy pieces are essential to you. Chunky shapes that are thick, rough, or asymmetric are always necessary. "Wearable art" that looks as if you picked it up at an expensive gallery, or on a journey overseas, is excellent. (Anything that seems as though it was designed by an artist, or creatively crafted, falls into this category as well.)

Your version of conservative jewelry is thick and chunky metal in irregular shapes or soft-edged geometrics. Your version of glamorous jewelry is wildly executed "faux jewel" pieces—very sophisticated works of art! Funky costume jewelry is fun for you, but it's for your casual look. Just remember to keep it big and bold.

AVOID: *Delicate, antique jewelry. Ornate, intricate jewelry. Sharp-edged geometrics. Small, symmetrical pieces. "No jewelry" or minimal looks.*

EVENING WEAR

Bold shapes with sweeping lines. Shoulder emphasis. Easy necklines. Bold prints. Glitzy fabric. Smooth fabric. Slightly plush fabric. Ultradrapable fabric (matte jersey, etc.). Either minimal detail or bold, broad detail.

Broad-shouldered gowns with dropped waists
Widely cut, unconstructed gowns of draped fabric (matte jersey, silk, etc.)
Evening pants ensembles (long, bed-jackets with wide-legged satin pajama pants, etc.)
Bare gowns with bold jewelry
Evening sarongs
Evening caftans
Evening sweater dresses with glitz

HAIR

Hair should always be loose, relaxed, and free. A tousled effect is best, so layering is always called for. If your hair is ultrafine, thin, and wispy, you look best with a shortish cut that is layered around the face to create the illusion of volume. The outline is geometric, but the edges are softened by the layering. If your hair is thick, you can opt for a wilder, "lion's mane" effect, if you wish, but layering is still important.

AVOID: *All severe geometrics. Blunt-edged symmetrical cuts. Boyishly cropped cuts. Overly ornate, teased, or coiffed hair. Smooth, sleek styles.*

HAIRCOLOR

Your haircolor should be rich and vibrant, in keeping with your free-spirited freshness! If you choose artificial coloring, keep the base of your hair very close to your original shade. Streaks and highlights are generally best, for they give you more of that "outdoorsy" glow. Be careful with lightening the hair. Anything designed to "soften" the color is going to be very dull and aging on you. If you are extremely bold, you could opt for bold, dramatic streaks, giving you a lynx-cat look! This is very extreme, however; don't do it unless you are prepared to carry off the flamboyant theatricality in your everyday life!

AVOID: *Extremely artificial shades (blue-black, platinum, or brassy yellow-blond, fiery red, etc.). Excess lightening of the hair. Softening of your natural color.*

MAKEUP

Your makeup is the finishing touch for your look, providing the final bit of sophistication and the slightly exotic air for which you are famous.

Emphasize your strong bone structure and features with strongly accented cheekbones and a deep or bright lipstick. Exotic eyes with a touch of color (even a little sheer frost) will bring in the hint of drama that spells elegance on you. In the evening, you can go much more heavily into opaque frosts if you wish.

Also, always keep your lips sheer and glossy, even though you are using a strong color for the base. Blot, then coat with heavy gloss.

AVOID: *Overly ornate makeup (too unsophisticated on you). Overly pastel makeup—especially a too-light lipcolor (too matronly on you). Overly smoky makeup (too stark on you). Neutrals, without a hint of colorful makeup (too dull and cold on you). No makeup or minimal effect (too tiring and aging on you).*

SOFT NATURAL
(Natural with a Romantic undercurrent)

Prime Celebrity Example: Natalie Wood

Your position on the Yin/Yang scale is: *soft Yang with a Yin undercurrent.* Physically, you are basically angular in bone structure, although this is softened by a fleshy body type and full facial features (eyes, lips, cheeks). Innately, you are spontaneously direct, open, logical, fresh, and totally unaffected, although this is softened by an artistic sensitivity and a radiant charm that is wonderfully appealing.

You will definitely want to read both the Natural and the Romantic sections of this book, and you will find yourself identifying at times with elements of each. However, please remember, you are not an equal combination of the two categories. Always bear in mind that you are a Natural first and foremost! Your Romantic undercurrent should be used in small doses to soften the overall effect of your appearance in a very creative and artistic manner. It is *not* a substitution. It is an *addition* to express that extra bit of Yin that is present in your being.

To express your soft Yang/Yin undercurrent *total essence,* we want to develop an appearance that could best be described as: Fresh and Sensual Lady.

Your silhouette is soft, flowing, and unconstructed, composed of relaxed lines with soft edges (at the neck, waist, and hemline). Shoulders may be broad and padded but never sharp. Asymmetrical or irregular geometrics that have rounded edges are equally effective shapes with which to work. The waist should be defined, although loosely so, as opposed to tightly cinched.

A loose, uncluttered approach to *detail* expresses your fresh femininity quite succinctly. Draped necklines, soft cowls, silky camisoles, supple belts, flared hemlines, etc. are your best basic foundations for combining the clean look that is soft without being fussy. Too much ornamentation such as excess gathers, tucks, and trim is overly busy and priggish for your free-spirited essence. Any tailoring or detail that seems as though it would *restrict* your mobility or creative expression will make you appear very staid, rigid, and stuffy. Traditionally tailored suits and old-fashioned frills are no-no's—that is, unless you *want* to look like a maiden aunt from the turn of the century!

Accessories should be on the lightweight and delicate side, without being overly ornate or trimmed. Yet at the same time your creativity will cry out for special touches here and there. The trick is not to overdo it! You are a Natural, after all, so a little goes a long way on you. *One* special piece, perhaps a beautiful supple belt of suede with an ornate Navajo Indian buckle, will be just the right accent to express your inner creativity without overpowering the fresh and simple appeal that is the centerpiece of your Image Identity.

Because there is an earthiness that comes from your soft Yang basis, anything tactile is excellent on you. Soft textures—such as slubbed fabrics, handkerchief linens, raw silk, fuzzy knits—are very good choices when kept to the lightweight side and used in an unstructured silhouette.

Likewise, your jewelry is most effective when it has some texture to it, as well as the feeling of having been hand-designed and created. The look that suggests the spirit of an artist is imbedded in your necklace, earrings, or ornate wrist cuffs is simply a fabulous way of evoking your wild passion and warmth. Again, just remember to keep a touch of the delicate and the ornate evident in shape, detail, and finish.

Both your hair and makeup should be creative, fresh, and soft. A moderate to longish hairstyle is best, and it should always be layered for freedom of movement. Blunt cuts will be boring, and geometrics will be harsh and severe. For the same reason, a "fresh face" with touches of soft color is the makeup that will complete your head-to-toe look most appealingly.

This is the best way for the world to see your refreshingly disarming combination of creativity, warmth, sensitivity, and aggressive pragmatism. The key to clearly expressing your essence in your appearance is by combining your artistry with your freshness—both are vital for us to understand your unique nature.

Without the underlying foundation of simplicity, aggression, and direct logic, too much artsy-craftsy excess becomes irritatingly odd and negatively offbeat. Since your power comes from a soft frankness that is unquestioningly effective, excess in any form tends to obscure you rather than express you. On the other hand, too much simplicity without the very special creative touches here and there for "spice" will be dull and lifeless! Without the careful cultivation of your warmth and artistry, we tend to criminally underestimate your abilities, and look right past you to someone who seems more willing to express herself.

When you allow us to know you as a very direct, pragmatic, and active individual who is also charming, innovative, and sensitive, your star quality will shine through most effortlessly!

Your unique essence is so refreshing, when clearly evident, we'll never want to let you out of our sight—and if we have to, you'll certainly always be present in our hearts! To the rest of the world, you simply seem to have it all. Once we see you, we deeply long to be included in your life!

SOFT NATURAL CELEBRITIES

The following list is meant to help give you a clearer picture of what a Soft Natural can be when she is visually defined. It is not meant to suggest that the women included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Soft Naturals have unique qualities that set them apart from everyone else! Therefore, con-

centrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a very soft, fresh, and enchanting physical beauty, along with an essence that is creative, charming, and filled with a sensitive appeal.*

Natalie Wood, Carole Lombard, Goldie Hawn, Judy Collins, Sissy Spacek, Molly Ringwald, Terri Garr, Stephanie Powers, Liv Ullman, Kelly McGillis.

SOFT NATURAL CHECKLIST

YIN/YANG BALANCE

Soft Yang with a Yin undercurrent.

SHAPE

Asymmetric and irregular curves (elongated ovals, wide circles, ellipticals, etc.). Relaxed geometries with rounded edges. Easy swirls.

AVOID: *Sharp geometrics. Wide, chunky, and boxy shapes. Plain, symmetrical shapes. Overly ornate shapes.*

LINE AND SILHOUETTE

Unconstructed silhouette with shaping, particularly at waist. Relaxed lines with subtle drape and flow, particularly bias cuts.

AVOID: *Wide, shapeless silhouettes. Sharp, severe silhouettes. Symmetrical silhouettes. Fitted silhouettes.*

FABRIC

Soft textures with a plush or slightly rough finish. A tactile feeling is very stunning and evocative of your freshly feminine and artistic essence. Weights should be light to moderate so fluid movement is possible. Anything wrinkly, nubby, slubbed, or loosely woven is excellent, particularly in a daytime, suited look. Shiny fabrics may be worn with ease in the evening, but should be left aside for day, except for slight sheen of texture (such as shantung). Deep pile (velour, suede, bouclé knits, etc.) is excellent, as is buttery-soft leather.

AVOID: *Stiff fabrics. Flat surfaced fabrics. Overly flimsy fabrics.*

DETAIL

Detail should be loose, relaxed, delicate, slightly intricate and very creative. Any detail that suggests either a bit of the antique or the earth is excellent.

Shoulders may be extended and padded, but should not be sharp or stiff.

Necklines should be loose and soft, not closed, restricted, or fussy (simple draped necklines; soft cowls; soft, notched collars; clean lapels; shawl collars; etc.).

Waist should be defined, although loosely. There can be a slightly blousy effect at the waist, with the top draped over the waistline, or a slightly dropped waist as long as the silhouette is fluid.

Gathers and folds should be deep, full, and soft.

Sleeves can be full and flowing or

gently tapered at the wrist with a minimum of detail.

Trim should be delicate and antique (shirring, appliqué, etc.).

AVOID: *Sharply tailored detail. No detail. Overly fitted and fussy detail. Animated, "perky" detail.*

SEPARATES

An obvious use of separates is excellent for you. Be sure to keep an artful blend of textures, colors, and patterns.

Jackets: Jackets should be unconstructed, soft, and always showing the waist (but not necessarily *emphasizing* it). This can be a jacket that is shaped through the waist, or it can be a jacket that is unstructured and very lightweight or flimsy, so that it drapes around the body but still reveals the waist. Shoulders can be extended and padded, without being crisp, and the length can be shortish if the jacket is shaped through the waist, or longer (top of the thigh area) if it is belted or unconstructed boxy. Jackets that are not shaped or belted must be very draped and fluid, and should be left unfastened.

AVOID: *Severely tailored jackets. Long, heavy jackets, whether constructed or not. Cropped bolero jackets. Flouncy jackets that are overly fitted and trimmed.*

Skirts: Skirts should have a soft outline. Full or flared skirts that are flat in the hip area are excellent. Straight skirts that are lightweight, draped, or slightly tapered are also good.

Straight skirts have an even hem and are worn short, no longer than the bottom of the kneecap. Full skirts have an uneven hem and are worn long, mid calf and below.

Slits, kick pleats, button fronts, blackets, etc., are all fine, as are bits of intricate detail (shirring, draping, etc.), as long as they're not restrictive.

AVOID: *Long, straight, pencil-slim skirts. Overly fitted skirts with excess trim. Symmetrical skirts (i.e., A-lines).*

Pants: Pants should be lightweight and slightly draped, with a bit of soft detail or ornate trim (gathers, shirring, soft pleats). Legs may be softly straight, draping about the ankle, or slightly tapered and pegged.

AVOID: *Severe, man-tailored styles. Wide, shapeless styles. Plain, symmetrical styles. Overly fitted styles with fussy trim.*

Blouses: Blouses should be soft, draped, and slightly loose and billowy or clingy. Detail should be slightly antique and intricate, but should not be fussy and overdone. Open necks are best, particularly if draped, and camisoles are also good. The more detail there is, the more unconstructed the blouse should be. Sheer fabrics are excellent (voiles, batiste, etc.). The shimier the fabric, the less detail there should be.

AVOID: *Stiffly tailored blouses. Severe blouses. Fussy necklines. Shapeless blouses.*

Sweaters: Soft knits that are luxurious to the touch. They can be either lightweight and silky or thick and deep, just as long as they don't ever seem rough.

Slightly long sweaters are nice, if they are somewhat clingy and reveal the body (particularly the waist) underneath. Cropped or fitted sweaters should be thicker (bouclé, cable-stitched, etc.), and any detail (shirring, draping, etc.) should be low on the body and loose. Trim such as appliqué, jewels, beading, etc., should be slightly antique or softly abstract in shape. Skinny, ribbed knits can be fun, especially in dresses that you belt.

AVOID: *Heavy sweaters that hide the body.*

DRESSES

Dresses should be soft and flowing, but at the same time loose and unconstructed. They should either loosely define the waist in full, flared silhouettes, or be very draped and clingy in a straighter silhouette. Detail should be low on the body (shirring, gathers, appliqué, sparkly trim, etc.) as opposed to high, or framing the face. A slightly antique approach to dresses is also possible, but keep them loose and billowy instead of fussy and overly fitted.

AVOID: *Severely tailored styles. Plain, symmetrical styles. Wide, shapeless styles. Overly fussy styles. Crisp, fitted styles.*

COLOR

Your use of color should be vibrant and rich. Brights and pastels form the basis of your wardrobe, but soft neutrals with a little vivid accenting can be very elegant and exciting in beautiful textures. Dark colors will be too stark if you don't break them up. Use them primarily for accents or for color combinations. Bright and soft color combinations work best, as opposed to starkly contrasting ones. For example light/bright or bright/dark combos are softer on you than light/dark ones. Wild color combinations (bright/bright) of opposing intensities are fun, particularly for your casual clothes.

AVOID: *Dull, monochromatic schemes. Head-to-toe dark schemes.*

PRINTS

Prints should be softly rounded shapes, abstract and flowing. They may be either watercolor-blended or very electric and vibrant, as long as they are slightly irregular and have soft edges. Size should be moderate to slightly large.

AVOID: *Small, symmetrical prints. Severe geometrics. Overly intricate prints. Animated, "cute" or "perky" prints.*

ACCESSORIES

Shoes: Should be tapered in shape and slightly delicate in style with little or no trim. An open-toe, sling-back, or "bare" look is best. The shape may also be angular if the heel is very high and narrow and the toe is very tapered. Feminine flats with little trim.

AVOID: *Extremely angular, heavy styles.*

Bags: Should be moderate in size. Shape may be slightly rounded with little or no trim, or softly geometric with slight gathers or intricacy to soften. Antique bags are excellent for evening (small and beaded). Moderate-sized, unconstructed "pouchy" styles are also good.

AVOID: *Crisply structured bags.*

Belts: Should be wide and supple, either soft leather or suede, or exquisite fabric. Buckles should be intricate and slightly antique, with sparkles or beading for evening especially lovely.

AVOID: *Stiff belts.*

Hats: Should be soft and floppy (i.e., picture frame) or rounded and clean (i.e., crisp-brimmed straw). Detail should be soft (antique ribbons, lace, or flowers). Fur hats are soft and fluffy.

AVOID: *Severe, man-tailored styles. Small, symmetrical styles. Small crisp caps.*

Hosiery: Flesh-toned stockings are best for an elegant daytime work look if you wear a suit. Opaque stockings in light shades are soft, and you may definitely contrast the stocking with the hemline if you wish. Bright and textured stockings are excellent for fun. Dark stockings are for evening only and should be very sexy and sheer, with lacy textures or exciting sparkles!

AVOID: *One long line of dark color (too dull and matronly on you).*

Jewelry: Your jewelry should be delicate in workmanship but highly creative in effect. Unusual materials, particularly crystal, hand-wrought copper or silver, leather, intricately carved leather or stone, faceted glass, and any piece that looks as though it was designed by an artist is wonderful for you. "Wearable art" suits you best, ranging from wild and funky pieces with feathers, faux jewels, and sparkles to ornate Navajo Indian turquoise to elegant mixtures of opals, diamonds, and platinum! It must be both highly original and slightly intricate at the same time. Very simple antique pieces are also quite appropriate, especially for very dressy evenings, but always make sure there is at least a touch of sparkle and a bit of dangle!

AVOID: *Severe geometrics. Stark, avant-garde pieces. Minimal, "no jewelry" looks. Small, symmetrical pieces. Heavy, chunky pieces.*

EVENING WEAR

Simple shapes with an easy flow. Drapable fabrics. Plush fabrics. Slightly sheer fabrics. Glitzy trim. Loose waist detail. Soft necklines.

- Flowing gowns with flared skirts
- Pouffy cocktail dresses with fitted tops and flouncy skirts (long or short)
- Evening sarongs
- Evening separates (blouses, sweaters, etc.)
- Draped pants
- Antique lace dresses

HAIR

Hair should be soft and free. A loosely layered cut, giving the hair a slightly tousled and softly sensual look, is best.

Perms and processing are appropriate if needed to add body and soft curl. Length should be moderate to long.

AVOID: *Severe, geometric cuts. Blunt-edged, symmetrical cuts. Boyishly cropped*

hair. Overly ornate and stylized hair (except for evening styles, which should then be highly original and very witty).

HAIRCOLOR

Haircolor should be rich, natural, and soft looking. It should not look as if you color your hair. If you choose to do so, make sure the effect is subtle, not drastic. Subtle lowlights, cellophaning, or henna is the best type of color for you.

AVOID: *Boldly theatrical colors (blue-black, platinum, or straw-yellow blond, fiery red, etc.). Overly lightened hair.*

MAKEUP

Your makeup is crucial to pulling your head-to-toe appearance together. It should be a fresh face with only a hint of soft/bright color, styled in a watercolor blend. A touch of frost to the eyes, very rosy and rounded cheeks, and soft and glossy lips finish your fresh and feminine loveliness to perfection. In the evening, sheer sparkle may be added at will (but be careful that it remains fairly translucent).

AVOID: *Heavy contouring (too stark). Dark colors—smoky eyes, deep lips (too severe). Neutrals (too tired and aging). "No makeup" look (too dull and matronly).*

GAMINE

Prime Celebrity Example: Leslie Caron

Your position on the Yin/Yang scale is: *combination of opposites* (Yin in size and features, Yang in bone structure and shape). You are a lady of dazzling and startling energy: vibrant, dynamic, charming, and overflowing with zest and spice! You're as effervescent as vintage Dom Perignon, as fresh as the first day of spring, as sparkling as an aurora borealis crystal, as frisky as a newborn colt, as electric as a bolt of lightning.

Your inner essence is composed of a combination of opposite energies, and the key to your fulfillment is your ability to harness both sides of your nature and treat them with equal importance. It's a bit tricky at first, until you understand how intrinsically they are intertwined, but the result is well worth the effort, for there is no one on the face of the earth even remotely like you!

You're both sugar *and* spice. You're sweet *and* tart. Your uncanny ability to be all things, in small doses, is both shocking and magnetic at the same time! One side of your personality is as vulnerable and docile as a baby lamb, yet, in the very next breath, you can become as rebellious and feisty as a roller derby queen! You are extremely intelligent and serious, and pay great attention to tiny details in any endeavor you undertake. You love to "mount the insurmountable." Nothing fills you with glee more than achieving whatever anyone tells you can't be done! The words "I can't" or "it's impossible" simply aren't to be found in your vocabulary. The only task that's impossible for you is the one you decide not to do!

Your overwhelming enthusiasm and devoted sincerity about any project you undertake are among your most powerful assets. Heaven help anyone who tries to stop you once you have committed your considerable inner resources. No obstacle can possibly withstand the combined attack of your extraordinary energy and irresistible charm! You hate narrow-mindedness with a passion, and positively bristle when someone tries to force you to work under rigid rules or formulas that seem arbitrary. But if guidelines will truly help accomplish a goal, fine. You'll endure them as a means to your end.

On the other hand, you'll also find yourself automatically assuming the role of "palace revolutionary" whenever you feel waste, inefficiency, or outworn attitudes are being applied. There is a part of you that is always itching for a fight, always willing and ready to do battle. As soon as you discover an area that needs improving, you're off and running once again. (If you attended a high school with a dress code, chances are you were the one who fought to have it abolished!)

It's possible that you may sometimes feel just a bit frustrated and impatient with the rest of the world. Your overflowing enthusiasm and gung-ho attitude can occasionally be too much energy to let loose all at once. If you will think of your inner essence as "superconcentrated," and only dole out small doses at any one time, you'll find you're more effective.

Truthfully, everyone else simply doesn't move as fast as you do! While we will be dazzled by your pyrotechnic energy, we need a little more time to assimilate your ideas. While you're waiting for everyone else to make up their minds, why not tap into your receptive side? You actually are as charming and accommodating as you are dynamic and driven, you know! The key is to give both the opposing extremes of your basic nature equal importance.

This is the underlying basis for your Yin/Yang balance. You are a combination of opposites on the Yin/Yang scale. Since each is quite vividly present, you must learn to accept and utilize *both* as the tremendous sources of energy they are.

Your drive, your zest, your spunk—these are all a part of your inner Yang force that is so extraordinarily strong. You probably find this side easier to accept. Chances are you are well acquainted with it and have managed to come to terms with it some time ago.

You may be pleasantly surprised, however, to discover your Yin streak is just as rich a resource! Frequently, Gamines are not as familiar with this part of their nature. Maybe you have a vague notion of its existence, but it might prove helpful to remember it *consciously* from time to time.

You are absolutely as soft, as vulnerable, as endearing, and as delicate as you are spunky, feisty, strong, and active! *Both* sides make up the tapestry that is you. Stress one and ignore the other, and your "tapestry" will simply unravel.

DAVID KIBBE'S METAMORPHOSIS

Without your Yin softness and vulnerability, which attracts, charms, and woos, your driving energy can become relentless and irritating. On the other hand, without your dynamic and electric Yang, your docile, doll-like qualities can seem childlike, ineffectual, and vacuous. By tapping into both sides, we are instantly attracted to your spicy charm, and your effervescence becomes totally infectious!

In your incarnation as a hostess, you can always be counted on to provide the unexpected. A mere party is never enough to occupy your energies. "Special events" are your forte! You'll be the organizer of the Memorial Day picnic, getting all the details together—down to making sure someone remembers to bring the softball and the Frisbees—as well as cheerfully ensuring that *every* co-worker attends.

You also could find yourself the instigator of a week's stay at a luxury health spa for you and several of your most special girlfriends. If so, once again, you'll be certain to take care of all the arrangements, from determining who sits next to whom on the airplane to making sure everyone gets the room of her choice.

You love to take people on outings—an evening at the circus or perhaps a trek to the circuit of trendy clubs you frequent. Gamines *love* to dance, and if there's any way to cajole your friends into joining you on the dance floor, that's where we can always find you, cavorting away!

If you're *forced* to host a dinner party, you'd rather arrange a lovely dinner at the latest hotspot bistro than have it at your home. It's not that you don't like to have people over, but rather you just don't like to spend the time cooking and fussing when you could have someone else do it for you! This way you are free to focus on bubbling away with your guests! Your crackling wit, rollicking sense of fun, and arresting gift for telling outrageous stories make you an important centerpiece at any affair.

Professionally, your varied talents make it possible for you to succeed in just about any endeavor you choose. Since the idea of failure is anathema to you, success, financially speaking, can actually come quite easily once you decide to commit yourself.

However, you'll find that you won't be very happy in any field that doesn't allow you to make use of your boundless enthusiasm. You are a born saleswoman. The combination of your sparkling personality, your sincere belief in whatever you are involved with, and your love of communicating makes you irresistible in this position. You could sell the crown jewels to the queen of England if you set your mind to it!

Marketing, public relations, real estate—these are the areas you can let loose in. You are a wonderful negotiator, and a prime candidate to manage the career of an artist. Any area that lets you promote a person or product will provide you with the outlet for your energies, as well as the thrill of the challenge you so dearly love!

In expressing your essence in your appearance, we first should note that your physical qualities also consist of a combination of opposites. As with your inner makeup, both must be accepted and expressed to bring your special beauty to life.

The most obvious physical quality you possess is your petite Yin stature. While this may be a sore point for you (since I imagine everyone has tried to convince you it is a "flaw"), *it is absolutely essential that you come to terms with it!* Learning to *love* your height is the key that will open up the acceptance of all your endearing Yin qualities. Reject it, and you actually reject everything about yourself that draws others to you! Your original beauty cannot begin to blossom until you recognize that your petite stature is your *most positive physical asset!*

The other part of you that is physically Yin is your bone structure, which tends toward delicacy in terms of size (not shape). Your facial features, particularly your waiflike eyes, add yet another dash of Yin.

Your Yang physical elements begin with the shape of your bone structure and body type—both are angular, composed of straight lines. Because your bone structure is the physical framework upon which your clothing will hang, this Yang outline is as essential to you in your appearance as is your Yin delicacy.

To express your Yin/Yang total essence of combination of opposites, we want to develop an appearance that could best be described as: Piquant Chic.

By taking our cue from your petite, streamlined shape, and your sparkling energy, we seek to create a look that is crisp, fresh, stylishly chic, and highly original.

Your outlines should be geometrically shaped, with sharp edges and a precision fit. Accessories are small and tailored with an emphasis on crispness. An overabundance of such detail as piping, contrasting trim, and precisely defined collars and cuffs bring out your vitality. Likewise, working with small, energetic prints and patterns captures your animation in a bright and exciting way. Jewelry is small, geometric, colorful, and witty, including the asymmetric or irregular.

Your hair and makeup must combine the sculpted contours of your Yang side while still allowing the fresh vulnerability of your Yin to glow through. Short, cropped, boyish haircuts are perfect for you; they showcase your enormous, saucer-like eyes. A smoky eye makeup continues the "waif-faced" theme that expresses your vulnerability, while enhancing your sculpted cheekbones provides the strength! Lips must be deep or vivid enough to balance your eyes, and should always be glossy to add a bit of translucence.

By combining an extrastylized sense of fashion with youthful freshness, we express perfectly the unique combination of opposites that is your special essence. The result? Your vivacious sparkle and spunky vitality are clearly expressed in the most natural, seamless manner possible. Not only are you the most stunning and striking woman you can be, but you have also expressed your heart and soul in your appearance.

And indeed, my dear, bubbly, dynamic, outrageous Gamine friend, that is the very point of your metamorphosis. When you have effectively married your delicate Yin with your spunky Yang, you will find the

very special place that is being reserved for you and you alone. There's no one else who could ever fill your shoes!

When you are on display, with all of your natural Gamine effervescence clearly visible, the world plugs directly into your vibrant electricity. You add the *spice* to life, and are coveted for this very fact!

GAMINE CELEBRITIES

The following list is meant to help give you a clearer picture of what a Gamine can be when she is visually defined. It is not meant to suggest that the ladies included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Gamines have unique qualities that set them apart from everyone else. Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a charmingly delicate and crisp physical beauty along with an endearing essence that is both sassy and vulnerable.*

Leslie Caron, Mia Farrow, Edith Piaf, Coco Chanel, Geraldine Chaplin, Jean Seberg, Paulette Goddard, Rosanna Arquette, Pat Benatar, Heather Locklear.

GAMINE CHECKLIST

YIN/YANG BALANCE

Combination of opposites: Yin in size, Yang in essence. *Both sides are of equal importance* and must always be expressed at the same time in all aspects of your appearance.

SHAPE

Small, sharp, geometrics. Precision fitted and crisply tailored. (The small size and precision fit come from the Yin; the sharp edges and crisp tailoring come from the Yang.)

AVOID: *Oversized, large, or long geometrics. Unconstructed shapes. Soft-edged, flowing, or rounded shapes. Ornate, intricate, or delicate shapes.*

LINE AND SILHOUETTE

Your outline should be sharp, straight, and staccato. The use of severe lines with sharp edges comes from the Yang; the broken, staccato, animated outline comes from the Yin. Utilizing many short vertical lines and many short horizontal lines is also effective. An overabundance of detail adds to the precisely fitted silhouette that is crucial to your look.

AVOID: *Elongated lines. Wide lines. Curved lines. Flowing lines. Smooth lines. Oversized or unconstructed silhouettes. Symmetrical silhouettes. Ornate silhouettes.*

FABRIC

Fabric must always be crisp, able to hold a defined shape and be tailored easily. A flat surface or light texture is best. Finely woven knits, especially when ribbed and skinny, are good choices. A matte finish is best, although hard-finished sheens can be very exciting (especially metallics). Usually your fabric will be of moderate weight, though lighter weights that hug the body are excellent.

AVOID: *Oversized, rough textures. Drapable fabrics. Sheer, flowing fabrics. Delicate fabrics.*

DETAIL

You can never wear too much detail! An abundance of it used everywhere in your look is one of the most effective tools you have for capturing your animated effervescence! Detail should *always* be small, sharp, and call attention to itself (not blend into the lines of your garments). It should be very crisp, staccato, broken-up, and multicolored. Lots of crisp trim. Lots of outlining (collars, cuffs, waistbands, lapels) with piping of contrasting colors or fabric, braiding, beads, etc. Small, crisp pleats. Sharp, angular necklines—also small (Mandarin, Nehru, band, small man-tailored styles, small V's, wing-tipped). Small, crisp ties (ribbon, leather, etc.). Small, tailored lapels or crisp lapelless with piping. Sharp shoulder pads. Small crisp cuffs. Sharp and narrow waist definition.

AVOID: *Minimal, clean detail. Simplicity. Oversized or unconstructed detail. Elongated detail. Ornate or frill detail.*

SEPARATES

A use of well-coordinated separates with lots of animated and colorful detail can be very exciting to your look.

Jackets: Short, cropped, very fitted with sharp edges and extreme tailoring and construction. Short blouson jackets are excellent. Collar, cuff, lapel, and waistband detail (outlining, trim, piping, ribbing) are essential.

AVOID: *Long jackets. Unconstructed jackets. Flouncy jackets.*

Skirts: Straight, sharp, and short with a narrow and tapered hemline. A slightly flared skirt is fine if it is kept very straight through the hips and thighs. This could either be bias-cut or stitched-down pleats. Skirts must be very fitted at the waistband. Crisp gathers will work, but not deep ones. Straight skirts should have a short hemline (mid kneecap to minis). A slightly flared hemline may be slightly longer (top of the calf). Anything extremely long is very tricky, and must have a slit and be pencil slim.

AVOID: *Full skirts. Flouncy skirts. Oversized or unconstructed skirts. A-lines and symmetrical skirts. Long hemlines (dowdy on you).*

Pants: Should always be very sharply tailored with outlined or animated detail at the edges (waistbands, pleats, crisp cuffs). Short lengths, anywhere from cropped at the calf to the top of the ankle. Skin tight stretchy pants are excellent.

AVOID: *Plain-front, symmetrical shapes. Unconstructed or baggy styles. Draped styles with tapered legs.*

Blouses: Very tailored with sharp edges and crisp detail (collars, cuffs, pleats, etc.). Smooth, stiff fabrics (crisp cottons, oriental silks, etc.).

AVOID: *Frilly blouses. Flimsy blouses. Unconstructed blouses.*

Sweaters: Skinny knits, ribbed knits. "Poor-boy" styles. Thick knits that are extremely fitted at the waist. Collar, cuff, and waistband ribbing and cropping. Short, cropped cardigans. You may wish to add sharp shoulder pads to your sweaters.

AVOID: *Oversized sweaters, heavy textures. Fluffy knits.*

DRESSES

Very tailored, slim dresses with sharp edges and lots of small crisp detail. Dropped waists and chemise-style are good if they are kept very skinny. Short cropped jackets, vests, and boleros work well with dresses for you. Asymmetrical hemlines are fun, especially for the evening, and anything reminiscent of the 1920s is an absolute knockout on you! Narrow, clingy knit dresses are excellent.

AVOID: *Flouncy styles. Ornate styles (with shirring or draping). Plain styles with no detail. Unconstructed or wide silhouettes.*

COLOR

Your use of color should be bold and sassy; break all the rules here! Multicolored splashes are perfect. Bright and shockingly colored accessories played against a dark or light background. High, sharp contrast and wild color combinations are all very chic on you. *Break your line with color!*

AVOID: *Monochromatic color schemes (death to your personality—nothing is worse for you). Neutrals, unless they are merely accessories or they are extremely dark or light.*

PRINTS

Prints should be sharp, colorful, and animated. Small geometrics and angular asymmetrics are excellent. Most of your prints should be very contemporary in feeling ("Picasso-ish") although humorous styles that are outlined and caricatured can be quite stunning on you as well.

AVOID: *Watercolor prints. Ornate prints. Intricate prints. Symmetrical prints. Oversized prints. Realistic prints.*

ACCESSORIES

All accessories should be small, crisp, geometric, and colorful. They should serve to further break the silhouette into a staccato outline and call attention to themselves as detail. Contrast is being strived for with your use of accessories, as well as bringing out your wit and a sense of fun.

Shoes: Should be tailored and angular, in lightweight leather. Unusual shapes in toes and heels are excellent (asymmetrics, wedges, sharp points, etc.) as are bold colors and printed fabric. Flats of all kinds should always be funky and fun (patent leather, trimmed, etc.).

AVOID: *Plain pumps. Overly delicate or strappy shoes.*

Bags: Small, crisp geometrics (box, clutch, etc.). Slim briefcases.

AVOID: *Oversized, unconstructed pouches. Ornate bags. Thick, heavy briefcases.*

Belts: Stiff leather with geometric buckles. Elasticized fabric styles. May be narrow to moderately wide. Brightly colored belts are excellent aids in breaking your line.

AVOID: *Heavy belts. Unconstructed styles. Overly ornate styles. Monochromatic styles. Extremely oversized belts.*

Hats: Small, crisply tailored hats. Caps (Spanish, beret, Indian, cloche).

AVOID: *Oversized, unconstructed, and floppy styles. Ornate styles.*

Hosiery: Break your line by *contrasting* your stocking/hemline/shoe shades. You can use a two-color combination where the shoe and hemline match but the stocking is lighter; or a three-color contrast. Brightly colored stockings; light, opaque stockings; and geometric textures (ribbed and herringbones) are equally good. Flesh toned stockings are fine for daytime wear. Dark stockings should be extremely sheer.

AVOID: *One long line of solid color, expecially if dark.*

Jewelry: Should be small and sharp and in geometric, asymmetrical, or irregular shapes. Brightly colored enamel, stone, or glass are best. Very contemporary avant-garde pieces are excellent on you, as are trendy pieces that accentuate your wit.

AVOID: *Antique, ornate, intricate pieces (rococo and baroque). Heavy, chunky pieces. Oversized pieces. Symmetrical classic pieces.*

EVENING WEAR

Sleek slinky shapes with geometric outlines and crisp trim. Smooth fabric. Tailored edges. Beading. Hard metallics. Angular necklines with lots of crisp and colorful trimmings (collars, cuffs, jackets, etc.). Asymmetrical hemlines.

- Slinky sheaths (very bare)
- Short-jacketed gowns with beading and crisp shoulders
- Close-fitting, dropped-waist dresses
- Tailored dinner suits (with cropped jackets and crisp trim)
- Tailored evening pants outfits
- Tailored evening separates

HAIR

Hair should be short and tousled, cropped upward, with layering on top or around the face (temples, side, and bangs) to soften a severely geometric cut. Your hairstyle is best described as "boyish chic."

AVOID: *Long hair (it will never work on you because it hides your Gamine face—the cruelest of all sins). Severe cuts without surface feathering. Heavy hair hanging in or around the face. Heavy bangs. Smooth, well-groomed, blunt-edged cuts. Overly blown-dry hair. Ornate hair. Teased, stiff, or coiffed hair.*

MAKEUP

Your makeup should be fresh-faced and glowing with emphasis on "doe eyes" and slightly contoured angles. Smoky eye colors paired with deep shades on the lips and cheeks achieve this to perfection! "Fantasy glitz" can be added for evening with a no-holds-barred use of sheer sparkle wherever you dare.

AVOID: *Soft watercolor makeup. Overly soft makeup. Overly frosted colors. "No makeup" looks. Classic, neutral makeup without the smoky eyes and deep lips you need.*

HAIRCOLOR

Your haircolor should be rich, vivid, and distinct. Extreme color changes are possible as long as you work in conjunction with your natural coloring and don't upset the vivid contrast between hair/skin/eye. You can go dramatic with haircolor intensities (blue-black, deep brunette, platinum blond, fiery red, etc.), and highlights should be obvious streaks if you use them.

AVOID: *Lightening your hair (except for a dramatic change) or using subtle highlights to "soften" features. This will only be very tiring and matronly on you!*

FLAMBOYANT GAMINE

(Gamine with a Dramatic undercurrent)

Prime Celebrity Example: Liza Minnelli

Your position on the Yin/Yang scale is: *combination of opposites, extra Yang.* Physically, you are Yang in shape (angular), Yin in size (your height). Both sides are important, but Yang is dominant. Innately, you are Yang in energy (aggressive and dynamic), Yin in youthfulness (fresh). Here again, both sides are important, but Yang is dominant.

You will definitely want to read both the Gamine and the Dramatic sections of this book, and you will find yourself identifying at times with elements of each. However, please remember, you are not an equal combination of the two categories.

Always remember that you are a Gamine first and foremost! Your Dramatic undercurrent should always be used in small doses to add a dash of extra zip to your appearance. It is *not* a substitution. It is an *addition* in order to express that extra bit of Yang that dominates your being.

To express your combination/extra Yang *total essence,* we want to develop an appearance that could best be described as: Sassy Chic.

The underlying theme for your appearance is: "Rules were made to be broken!" The cardinal guideline for you is to completely and totally discard everything you've ever read or been taught that restricts you because you are "too short." You are not short, you are merely "not tall"—and there is an enormous difference, my friend. Also, your spirit is most definitely larger than life, and it will trip you up royally if you ignore it by wearing "one long line of verticals," or any other such nonsense designed to perpetuate Gamine fashion slavery! (It's easier for manufacturers to pretend that women under 5 feet 5 inches simply don't exist. Otherwise, they might have to change their outdated size-formulas and admit that real people aren't built like runway models.)

Your overall silhouette is composed of Yang shapes: very angular and geometric, straight lines with sharp edges. Your important Yin secondary characteristics are expressed by working with broken and staccato lines and detail. Furthermore, you express your innate combination of opposites (your Yin/Yang balance) by wearing separate pieces of clothing (top and bottom) that are *opposite* in either shape or line. For example, a long, boxy jacket would be worn with a short, straight skirt (as opposed to a long, flowing skirt). On the other hand, a cropped bolero (again, cut to the boxy side) might be worn with a long, pencil-slim skirt, with a slit up the back, that flares out ever so slightly at the hemline.

Just remember always to keep a foundation of clothing sculpted in an extremely close-fitting, body-skimming fashion. On top of this base, you will add irregular or asymmetrically shaped separates and accessories.

In addition to breaking up your lines, which creates a very animated and electric visual statement, you want to use an absolute profusion of angular detail. Piping on jackets, contrasting trim on very sharp lapels, contrasting collars and barrel cuffs, and unusual neck pieces (either ties or avant-garde jewelry) are some good examples. Such detail can definitely be oversized, as long as the shapes are crisp and tailored (and even somewhat chunky).

Asymmetry is the key for your hairstyle. It can take nearly any form, depending on your type of hair—cropped short on the sides and back but left long in the front; below the ear on one side, cropped up above the ear on the other; sweeping back in a tiered bevel-cut with the fullness all right above the nape of the neck. Whatever the exact style, your hair should always look quite au courant! Trendy cuts are actually quite elegant on you, but the key is getting your hair cut regularly. You don't do well when the shape is lost!

Your makeup combines the angular contours of the Yang side by emphasizing sculpted cheeks and accentuating your waif-like eyes with a smoky eye makeup. Your color choice shouldn't be too unrealistic, however, because we want to keep you looking fresh-faced.

Your accessories are all irregular, angular, and to the chunky side—jewelry, shoes, and boxy handbags. Lots of color here, and the more attention-getting your accessories are, the better! Again, we are definitely *accenting the detail* to complete your head-to-toe appearance most electrically by *emphasizing animation* in your look.

This is the best way for the world to see your totally unique combination of wit,

fire, zest, and spunk. We'd always like to see a hint of the bold adventurer, the free spirit, and the relisher of life in your appearance. Add to that a touch of spice and your always humorous outlook on life, and we will all simply be putty in your hands! We find you at once charming, entertaining, and totally endearing when your special essence is clearly expressed in your appearance.

Just remember never to hide your wild sense of humor. It is your singular, most powerful tool in all areas of your life. That priceless quality you possess of always being able to find the lighter side of any situation is the part of you that will always initially attract us. It is the key to your authority, your power, your sensuality, and your glamour—for it is the essence of *joie de vivre* at the center of your being we find absolutely irresistible! *Please* share it with us!

FLAMBOYANT GAMINE CELEBRITIES

The following list is meant to help give you a clearer picture of what a Flamboyant Gamine can be when she is visually defined. It is not meant to suggest that the women included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Flamboyant Gamines have unique qualities that set them apart from everyone else! Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share *a vibrant and exciting physical beauty, along with an exuberantly electric essence.*

Liza Minnelli, Julie Harris, Nastassia Kinski, Debbie Allen, Debra Winger, Tina Turner, Twiggy, Bonnie Franklin, Patti LuPone, Shari Belafonte-Harper.

FLAMBOYANT GAMINE CHECKLIST

YIN/YANG BALANCE

Combination of opposites, extra Yang.

SHAPE

Asymmetrics and irregular shapes. Short and wide geometrics with sharp or soft edges. Chunky, boxy shapes. Sculpted shapes.

NOTE: A mixture of opposite types of shapes works well for you. It provides electricity in your appearance. Always work with a narrow base and add an opposite shape for contrast.

AVOID: *Delicate, intricate shapes. Symmetrical, even shapes. Ornate shapes (unless they are very irregular and witty).*

LINE AND SILHOUETTE

Broken, staccato silhouettes. Asymmetric and irregular silhouettes. Broken, boxy outlines. Sharply outlined edges. Severely straight lines or softly straight lines. Draped or flowing lines may be used when they are very elongated on the body and worn with a separate (either on top or bottom) that is opposite (sharp)—this breaks the vertical.

NOTE: An *opposite* use of line works best for you. Make your foundation from skinny, narrow, and clingy silhouettes. On top of this, add irregular or asymmetric lines in a staccato, broken fashion.

AVOID: *All unbroken silhouettes. Shapeless silhouettes. Intricate, delicate, and ornate lines. Overly draped, flowing lines. Symmetrical outlines.*

FABRIC

Fabric should be lightweight to moderate, with a slight crispness. The lighter the fabric weight, the more tailored or clingy it should be. Very rough or heavy fabric may definitely be worn in jackets, or other separates, as long as it's combined with an opposite texture (for example, a skinny-ribbed knit) to break up the bulk.

Matte- and dull-finished fabric is generally best for the dominant part of your silhouette; however, combining an ultra-shiny surface in a separate to work with this is excellent. In the evening, your best sheens are found in hard-edged fabrics, metallics, and stiff fabrics (brocades, heavy satins, sequins, beading, etc.).

All textures are excellent on you, as are rough-surfaced fabrics, and all woven fabrics.

Knits and stretchy fabrics are especially good, although the skinnier and more ribbed knits need to be sculpted into shape by the construction of the garment (skinny stirrup pants, body stockings, etc.).

Thick, heavy, or bulky knits are excellent when used in cropped separates, such as vests, sweaters, jackets, etc. Keep these short, unless you combine them with something very clingy on the bottom (such as an oversized sweater worn over brightly patterned tights).

AVOID: *Overly delicate, flimsy, and ultra-sheer fabrics. Heavy, stiff, and bulky fabrics that are not broken up by an opposite separate.*

DETAIL

Use a profusion of angular, sculpted detail that is ultracolorful and irregular or asymmetrical! This is the area that showcases your intelligence, your sophistication, and your wit!

Shoulders should *always* be defined; pads are a must. You may go for an extended, sharp shoulder, or a very streamlined, rounded shoulder (sculpted, *not* gathered).

Necklines should be geometric, asymmetric, or irregular. They may be very high and sculpted (Mandarin, Nehru, turtleneck) or low and plunging. Keep them cleanly shaped, without ornateness.

Bodice detail should be sharp-edged (pleats, plackets, epaulets, etc.), and is best

kept slightly oversized, as opposed to small. (Avoid intricate tucks and gathers.) Asymmetric detail is best.

Contrasting trim is excellent (collars, cuffs, piping, buttons, etc.) as long as it is bold, not delicate.

Lapels should be sharp and defined, wide and notched, or clean and sculpted—but *not* delicate and fussy.

The waist should be slightly dropped or slightly bloused over. It may be eliminated in very clingy, skinny styles that reveal the shape of the body underneath. Dropped-waist trim (sashes, ropes, bold detail, etc.) is always stunning as long as it is asymmetric and not overly fussy or flouncy.

Pleats are rarely effective and should be kept low and stitched down.

Hemlines can be any length depending on the top (the skirt is always opposite the top in style), although shorter is most effective.

AVOID: *Symmetrical, plain detail. Overly intricate, ornate, or fussy detail. Wide, unconstructed detail. Elongated detail that is not broken up. Minimal detail.*

SEPARATES

An obvious use of separates is very effective in keeping your freshness, energy, and vitality visible. Be sure to work with opposing shapes, vibrant colors, and electric patterns. Mixing textures, prints, colors, and detail is a most exciting and elegant way to showcase your vibrancy.

AVOID: *Monochromatic and blended looks.*

Jackets: Jackets should be short and boxy, emphasizing a cropped and horizontal line. The shoulders should be extended, either very sharp and crisp or a streamlined, sculpted curve. The length should be from the bottom of the rib cage to the top of the hips. A longer jacket is occasionally possible, but only when worn as a separate over a very skinny bottom or extrashort skirt (or cropped pants). A jacket that is fitted through the waist is also a good choice, as long as the shoulders are extra padded and it ends at the top of the hips. Again, the shape for the jacket is sculpted, asymmetric, and irregular.

Contrasting trim is excellent, as is all angular detail (sharp lapels, piping, plackets, etc.).

AVOID: *Long jackets that hide the body. Standard tailored styles (blazers). Symmetrical jackets. Oversized, unconstructed jackets.*

Skirts: Your basic straight skirt should be short and slim, either severely tailored or sculpted into a clean taper at the hemline. This hemline should end no lower than mid knee (higher for fun, funky styles).

A long, straight skirt may be worn if it tapers at the knee slightly and then flares out very subtly (not into a trumpet, that's too much flounce). Then, there will be a slit, probably in the back.

Pleated skirts are okay as long as the pleats are stitched down through the hip area. This has an uneven hemline, and will be longer (mid calf).

Bias-cut skirts may also be worn as long as they are very *narrow* and close to

the body. This also has an uneven hemline, and is worn to the mid-calf area.

Asymmetrical hems are always excellent, even in evening wear, and long gowns should be fairly short (showing the ankle).

Dropped-waist detail is stunning as long as it is asymmetric and never flouncy or fussy!

AVOID: *Traditional symmetrical styles (A-lines). Wide, unconstructed styles. Full, flowing styles. Deep gathers and soft folds. Sharp pleats that are not stitched down through the hips. Bouffant skirts.*

Pants: Pants should be boldly man-tailored, in heavy fabric with deep pleats, plackets, and cuffs. They should be short, showing the ankle.

Pants may also be cropped as short as you want.

Skin-tight pants (stirrups, spandex, ribbed, etc.) are also excellent on you.

AVOID: *Wide, unconstructed styles that are shapeless. Symmetrically tailored styles. Draped, clingy slacks that are gathered at the waist and tapered gently at the ankle.*

Blouses: Blouses should be narrow, sculpted, and clean with simple necklines and geometric trim. Fabric should be of moderate weight and slightly crisp or flat, and should either be matte finished or ultrashiny (charmeuse). Any asymmetrical detail is excellent.

AVOID: *Frilly blouses. Ultraclingy blouses. Symmetrically traditional styles.*

Sweaters: Sweaters should have a sculpted shape, in skinny ribbed knits, or be heavy and bulky, worn in shorter cropped styles that are body hugging. Patterns should be bold and geometric with irregular shapes. Animated patterns are excellent as are highly original styling and details that show your wit and humor to advantage. Shoulder pads should *always* be worn in sweaters—the sculpted curved shapes in the skinny knits, the oversized sharp shapes in the bulkier cropped styles.

AVOID: *Traditional symmetrical styles (crew-necked shetlands, cardigans). Soft, fluffy knits.*

DRESSES

Dresses should be sculpted, tailored, and short. Narrow styles that are cut close to the body. Sharply extended or streamline curves at the shoulders. Asymmetric detail and contrasting trim are both excellent touches. Waists should usually be lowered, but a wide stiff belt in a contrasting color could also be used. Hemlines are short if the skirt is straight, longer if the skirt is uneven.

Blouson styles with a dropped waist are also good.

Fabric should be of moderate to light weight to always reveal your shape.

Ribbed-knit dresses that sculpt to the contours of the body are excellent.

Asymmetrical hemlines and dropped waist detail are very chic.

AVOID: *Frilly, flouncy dresses. Full, flowing dresses. Traditional symmetrical dresses (shirtwaists, etc.). Wide, unconstructed dresses.*

COLOR

Your use of color should be electric, bold, and vibrant. Wild color combinations that no one else would dream of using are ultrafresh and sophisticated on you. Multicolored splashes played against a very light or very dark background are equally exciting. Always animate your look by breaking up your silhouette with lots of colorful accents. If you use one primary shade for the base of an outfit, then accent with a variety of bold and bright touches or you'll lose the dynamic energy that is your most appealing asset. Sharp color contrast is excellent. Be highly original with your color choices and combinations.

AVOID: *One long line of* any *color. Monochromatic color schemes. Overly blended pastels (unless they are well-accented or crisply defined in patterns). Neutrals, unless they are heavily accented.*

PRINTS

Prints should be bold and animated. Asymmetric and irregular patterns and shapes are best, as is sharp color contrast for crisp definition of shape. Highly original and unique prints are good, as are avant-garde prints. Mix opposing prints together using color as the key to continuity. Use your vibrant sense of humor in choosing prints. Opt for a bit of the zany here. It will clearly express your unique approach to life in the most attractive manner imaginable! Size should be moderate to large.

AVOID: *Overly blended, watercolor prints. Small, symmetrical prints. Florals (unless they are absolutely wild and contemporary).*

ACCESSORIES

Your accessories should be cleanly sculpted and in angular shapes that veer to the asymmetric or irregular. When you use trim, it should be highly original, either avant-garde or slightly off-beat.

Shoes: Should be angular and irregular in shape. Slightly chunky in style. Low, triangular heels or very straight, high heels. Asymmetrical flats. Brightly colored or patterned styles for fun!

AVOID: *Plain pumps. Delicate, strappy shoes. Ornate trim.*

Bags: Should be angular and asymmetric in shape (triangles, squares, skinny rectangles, boxes, etc.). Should be a crisp leather, stiff and flat. Wild patterns bright colors, and unusual fabrics are very chic. Constructed briefcase (with a frame).

AVOID: *Small, rounded bags with delicate straps or ornate trim. Oversized, unconstructed bags. Moderate, symmetrical pocketbooks with a frame and handle. Collapsible briefcases.*

Belts: Belts should be wide and stiff or streamlined and sculpted. Bright colors, patterns, and unique fabrics. Crisp, stiff leather. Unusual buckles (asymmetric).

AVOID: *Delicate, fussy belts. Waist-cinchers. Subdued, narrow belts.*

Hats: Hats should be small and crisp in irregularly sculpted geometric or asymmetrical shapes. Crisp ethnic caps are also excellent (berets, Nehru, Spanish, etc.).

AVOID: *Oversized, unconstructed, and floppy styles. Delicate, ornate styles.*

Hosiery: You can wear any type of hosiery as long as it *breaks* your vertical line, instead of blending with the shoe and hemline. This can be accomplished by contrasting colors with your hem and shoes, by adding texture to the stocking (geometrics, herringbones, asymmetrics, etc.), or by wearing wildly patterned stockings for fun! Ultrasheer stockings are best kept for evening, when they get very sparkly and silky. Daytime it's opaques for you—they're fresh and sophisticated while at the same time within the context of your highly creative look! Flesh-toned stockings are effective with very bare outfits, particularly in the summertime.

AVOID: *Blending your stockings/hemline/shoe color together.*

Jewelry: Jewelry is one of your most essential accessories. It adds both the sophistication as well as the wit to your look. The effect may be either elegantly avant-garde or funky and zany, whichever you choose. Shapes are chunky, asymmetric, and irregular. Lots of sculpted metal is excellent, as are brightly enameled surfaces and colored glass. Wild costume jewelry is electric on you, but keep it very contemporary in feeling. If you have a love of antique, go for the art deco era of sleek, streamlined pieces instead of the intricate Victorian or art nouveau pieces. Lots of vibrant color, sparkle, or the gleam of polished metal pull your look together.

AVOID: *Overly delicate or intricate pieces. Heavy ethnic pieces (unless they are contemporary works of art, very sculpted in effect). Small, symmetrical pieces. Dangly, glittery pieces.*

EVENING WEAR

Narrow shapes with geometric edges. Smooth fabric. Hard-edged metallics. Beading. Crisp, tailored, and colorful trim. Asymmetrical hemlines. Playful accessories.

Slinky gowns with broad shoulders
Sleek sheaths that are very bare.
Dropped-waist dresses with shoulder emphasis
Flapper-style cocktail dresses
Short-jacketed pants outfits (cropped, beaded jackets, wide-legged satin pajama pants, etc.)
Evening separates (blouses, pants, slinky skirts, etc.) with glitzy trim

HAIR

Hair should be asymmetrically sculpted or boyishly tousled. The outline is geometric, but the edges require some layering or beveling to add freshness and avoid severity. Because your total look is so eclectic and original, you can opt for a very wild style if you so wish. Trendy styles are wonderful on you, but they do date quickly. Also, maintaining the shape with constant trips to your hairdresser is a most important factor for you.

Short hair works best because you need to show your face, particularly your eyes. "Boyishly Chic" is your ticket to sophistication!

Long hair is very difficult to maintain. It requires a very flamboyant style, à la Tina Turner's wigs. If your life-style allows such an extreme look, along with the teasing, setting, and spraying this requires,

it can be quite stunning. If not, it will be a disaster!

Asymmetrical dips, sweeps, or side pieces are all extremely elegant on you.

AVOID: *Blunt-edged, symmetrical cuts. Severe geometric shapes without an asymmetric edge or layered fringe to tousle. Overly ornate, teased, curly styles. Wash 'n wear styles with no sculpture. Long hair (except as described above). Overly "soft" styles. Anything that hides your face.*

HAIRCOLOR

Haircolor should be distinct and rich, not "softened." If you decide to color your hair, choose a shade that is clear and vivid. If you are very daring, a theatrical color will work on you—blue-black, fiery red, platinum, etc. Otherwise, stick very close to your original shade. If you need to cover gray, or want to make the color a little richer, opt for overall color processes instead of subtle highlights.

AVOID: *Trying to "soften" the hair with subtle lights or lightening the overall effect.*

MAKEUP

Makeup is your finishing touch. It provides the elegance and sophistication your Image Identity requires to be completely coordinated, head-to-toe. A "smoky face," which combines deep, sultry colors with a touch of vibrancy around your eyes, strong cheeks, and a deep lip color, is your best look. Don't choose shades that are overly bright; just a hint of color is necessary to bring out your flamboyant spirit! Stick to matte colors for the day, with a simple additon of sheer sparkle most effective at night.

AVOID: *Pastel colors (too matronly on you). Watercolor-blended edges (too aging on you). Only neutrals (too stark on you). Overly ornate or glittery face (too unsophisticated on you).*

SOFT GAMINE
(Gamine with a Romantic undercurrent)

Prime Celebrity Example: Bette Davis

Your position on the Yin/Yang scale is: *combination of opposites, extra Yin.* Physically, you are Yin in size (petite) and shape (curvy flesh, rounded features), and slightly Yang in your bone structure (angular). Innately, you are strongly Yang in inner energy (your drive, charisma, and strength), with a secondary Yin evident in your youthful freshness and bubbly charm.

Since Yin dominates your physicality and Yang dominates your essence, you must always remember to combine both elements in your appearance. The Yin is given slight precedence, with the Yang following at a very close second.

You will definitely want to read both the Gamine and the Romantic sections of this book; when you do you will find yourself identifying at times with elements of each. However, please remember you are not an equal combination of the two categories.

Always remember that you are a Gamine first and foremost! Your Romantic undercurrent should always be used in small doses to crisply soften the overall effect of your appearance. It is *not* a substitution. It is an *addition* in order to express that extra bit of Yin present in your being without losing your foundation of the combination of opposing energies that makes you a Gamine in the first place!

The cardinal rule here is for you to maintain the underlying balance that comes from working with both the Yin and Yang clearly in your appearance, and then by adding extra Yin touches through hair, makeup, and accessories. It's almost as if you were a banana split; the ice cream, fruit, and syrup that are the basis of the confection are your equal combination of Yin and Yang. The whipped cream, cherries, and nuts come from your extra dollop of Yin on top!

To express your combination/extra Yin *total essence,* we want to develop an appearance that could best be described as: Spitfire Chic.

Your silhouette is animated and staccato, composed of clean curves with sharply tailored nips and tucks at strategic edges. Your shapes are rounded (because of your extra dose of Yin), but they are crisp and formed, kept close to the body, as opposed to softly flowing. The sharp edges are always present through the shoulders, as well as tapering at the cuff, the collar, the waist, and the knee, and in detail such as pleats, plackets, and lapels. (This comes from your Yang side.) Likewise, it's always best to keep a well-defined waist.

Your accessories are kept lightweight and delicate, with crisply rounded shapes and ornate touches for animation. Lots and lots of detail in your look captures your electric energy perfectly! Clean lines and monochromatic color schemes are *not* for you! They are exceedingly boring on you and do nothing to express your vivacious nature. Multicolored splashes, particularly evident in trim (collars, cuffs, piping, buttons, waistbands, etc.) and jewelry (big, bright beads; pop-art pins and earrings; etc.), are a direct visual way of showing your effervescent vitality.

An abundant use of prints is also very exciting on you. Be sure to keep the shapes rounded and circular, as well as crisp. Usually, color-contrast or outlined prints are most evocative of your inner animation. You are also one of the few ladies on earth who can effectively mix different prints together. While this is slightly busy on someone else, it is absolutely chic and elegant on you and captures your bubbling spirit in a most attractive manner.

Your hairstyle is best when the cut is asymmetrical in shape, with added layering or soft curls/waves. It should be short, sassy, and soft at the same time. Again, the shapes should be curved, rounded, or softened in outline by lots of feathering. Sleek or geometric styles are *not* for you (unless you *want* to look tired and matronly!).

Your makeup is taken primarily from the Yin side in terms of shape because you want to *emphasize* saucer eyes, apple cheeks, and bow lips. Please, no angular contouring in a mistaken attempt to "slenderize!" This will only give you a "dirty

face" look, and end up very stark on you. Choose bold and bright colors (as opposed to pastels), however, to keep the overall effect crisp and fresh. Neutrals and minimal makeup simply are not lively enough on you, and they totally negate the vibrant effect your head-to-toe appearance should ultimately have.

This is the best way for the world to see your totally unique combination of sparkling charm and relentless energy. You want to show us just a bit of your vivacious coquette without upsetting the basic foundation of the spicy firecracker that you also are! Just remember to let the extraovertly feminine touches pop up here and there in your appearance, particularly in your accessories. Also, be sure to express bits of your devilish humor, which you must gleefully add in small doses, almost as an afterthought.

When your kittenish charm and your dynamically bold power are *both* clearly expressed in your appearance, your star quality sparkles and shines with enormous force. We are both entranced and awed by your nature, for we truly never know what's going to pop out of your mouth next! As long as your appearance includes that extra touch of the endearing and magnetic Yin (to keep attracting us to you) we are simply helplessly captivated, eager to obey your every command!

SOFT GAMINE CELEBRITIES

The following list is meant to help give you a clearer picture of what a Soft Gamine can be when she is visually defined. It is not meant to suggest that the women included always dress to their best advantage, so please be careful when you view pictures of them. Because each human being is truly an individual, all Soft Gamines have unique qualities that set them apart from everyone else. Therefore, concentrate on discovering the continuity that ties these celebrities together. I think you'll find that they each share a *sassily feminine physical beauty, along with an essence that is at the same time spunky, fiery, and endearingly vulnerable.*

Bette Davis, Claudette Colbert, Judy Garland, Clara Bow, Susan Hayward, Debbie Reynolds, Betty White, Mary Martin, Victoria Principal, Linda Ronstadt.

SOFT GAMINE CHECKLIST

YIN/YANG BALANCE

Combination of opposites, extra Yin.

SHAPE

Crisp curves with sharp edges. Rounded shapes that are smoothly formed, including bouffants. Ovals, circles, elliptical shapes, chunky swirls, teardrops, crisp clusters.

AVOID: *Sharp geometrics. Small, symmetrical shapes. Overly intricate, delicate shapes. Oversized bulky or chunky geometrics.*

LINE AND SILHOUETTE

Animated, staccato silhouette. Broken, curved lines. Sharply tapered outline (especially at waist, collar, cuff). Small, bouffant lines with crisp edges. Small, draped lines with tapered edges.

AVOID: *Geometric silhouettes. Wide, unconstructed silhouettes. Soft and flowing silhouettes. Symmetrical silhouettes. All elongated lines. All strong horizontal lines. All smooth lines. Severe, straight lines.*

FABRIC

Fabric should be lightweight and crisp so it can hold a defined shape that is tailored into the garment as well as be supple enough to have a slight drape and movement.

Matte-finished fabric is best because it looks fresher on you, although slight sheens are fine too.

Textures should be light, not heavy or bulky, and fairly crisp.

Drapable woven fabrics (jersey, cashmere, challis, etc.) can be used very effectively when there is extra construction in the garment to provide a very defined outline.

Knits should be soft and fluffy (angora, mohair, bouclé, etc.), although flat, clingy knits are effective when tailored into curvy shapes with rounded outlines.

Metallics are excellent for evening, but should be avoided during the day.

AVOID: *Heavyweight, thick, or bulky fabrics. Overly flimsy, sheer, and clingy fabrics. Rough, thick textures. Bulky knits.*

DETAIL

Detail should always be animated, lively, and energetic. An excess of detail, particularly in the area of trim, is one of the important ways you express vivacity in your appearance.

Shoulders should be crisp and slightly padded. The pads should always add streamlined curves. Shoulder gathers, tucks, and shirring are excellent, as is any intricate trim or appliqué in this area.

Necklines should be clean and crisp, preferably curved. They are best when they are either high or closed, although lower scoops and plunges are acceptable. Crisp collars are excellent and should be used profusely. They should be small and very tailored or shaped, with contrasting fabric, trim, color, etc., the perfect choice. Curved or rounded shapes are best.

Small sharp pleats, ornate trim, appliqué, top-stitching, epaulets, pocket plackets, etc., are all good touches for the bodice area.

Crisp cuffs with contrasting buttons, bands, trim, etc., are always chic.

Waist should always be sharply defined with waistbands, contrasting trim, appliqué, etc. A tapered and cinched waist is a mainstay of your look. Gathers at the waist are excellent if they are small and crisp (as opposed to deep and soft).

The hemline should be tapered at the knee area. If it is long, it will then flare out gently. If it is short, it will be tulip-shaped. Contrasting trim at the hemline is excellent.

Contrasting and colorful trim is everywhere!

AVOID: *Minimal detail. Elongated detail. Sharply geometric detail. Wide, unconstructed detail. Overly antique detail.*

SEPARATES

Separates are effective when used with a very head-to-toe "ensemble approach." Mix them together artfully, always picking up their specific theme (whether it be color, print, or fabric) elsewhere in your outfit.

Jackets: Jackets should be short and shapely with lots of detail and trim. They should always show the waist; they may be cropped above it or flare out into a crisp peplum. Keep them very fitted. Contrasting trim, tapered cuffs, and shoulder detail are all excellent.

AVOID: *Long jackets that hide the waist. Severely straight and tailored jackets. Unconstructed jackets. Boxy jackets. Symmetrically tailored jackets. Standard blazers.*

Skirts: Skirts should be short, trim, and shapely. They should have a defined waistband, usually with small, crisp gathers. Your version of a "straight skirt" should be tulip-shaped and tapered at the knee. This hemline is even and ends mid knee or very slightly below (never longer).

Long skirts are tapered at the knee (or just below), and then flare out gently into a modified trumpet shape. If this is a very slight flare, a slit is possible. This hemline is uneven and will end mid calf.

Asymmetrical hemlines are also excellent. An evening-gown length will be short, showing the ankle. Bouffant skirts are also very exciting on you. Low or dropped flounces are elegant touches on skirts.

AVOID: *Long, straight skirts. Traditional symmetrical styles (A-lines). Wide, unconstructed styles. Voluminously full, circle skirts. Sharp pleated skirts.*

Pants: Pants should be very shapely, showcasing the waist with crisp gathers or soft pleats and tapering at the ankle. The hemline should be short, showing the ankle. Cropped styles are excellent, as are skin-tight styles, such as toreadors, for fun.

AVOID: *Man-tailored styles. Wide, unconstructed styles. Traditional, symmetrically tailored slacks.*

Blouses: Blouses should be soft and draped, but ultrafitted at the neck and cuff, with bodice detail. You may go for very crisp touches of ruffles or lace, which will be very chic, or you may opt for a streamlined look, with animated outlining. Silky blouses are best, although sheer cottons, voiles, batiste, and handkerchief linen may also be used.

AVOID: *Severely tailored blouses. Unconstructed blouses.*

Sweaters: These should be very fitted at the waist and cuff areas with small and crisp collar additions excellent. Ribbed trim and intricate detail (such as appliqué, beading, sparkles, jewels, etc.) are very sophisticated, as are extremely animated patterns when kept small and swirling or crisp and curvy. Sweaters are best when they are fluffy or have a deep pile (angora, bouclé, etc.). Skinny knits must be very shaped into blouson styles that are ultrafitted at the neck, waist, cuff, and shoulder areas.

AVOID: *Long, oversized sweaters. Rough, bulky knits. Standard symmetrical styles (i.e., cardigans). Clingy knits.*

DRESSES

Dresses should be very shaped at the waist with crisp necklines, cuffs, and intricate or animated detail. Flounces added to skirts are very sophisticated if used sparingly. Sharp shoulder definition is important, and gathers, shirring, etc., are excellent. Skirts may be tapered or flared but should not be voluminous. Bouffant dresses are extremely chic and sexy on you. Asymmetrical hemlines and tea-length gowns are also extremely striking on you, as are all blouson styles with extra tapering.

AVOID: *Severe, tailored dresses. Wide, unconstructed dresses. Symmetrical styles (shirtwaists). "No waist" styles. Overly clingy styles.*

COLOR

Your use of color should be bright and sparkling, with a multicolor palette of vivid, rich, and intense shades played against each other or on top of either a pale or deep background. Sharp color contrast is excellent on you. Color schemes can be as wild and unusual as you dare; the more shades you use, the more sophisticated the effect!

AVOID: *Monochromatic color schemes (too dull and matronly on you!). Neutrals, except as accents. Dark colors that aren't broken by vivid accents.*

PRINTS

You should use lots and lots of prints that are lively and animated! Bright colors, high color contrast, and outlined colors are all good choices. Shapes should be curved and intricate, but keep them crisp and animated instead of watercolor-blended. Size should be small to moderate.

AVOID: *Sharp geometrics. Symmetrical prints. Oversized and abstract prints. Watercolor-soft blends without a crisp outline.*

ACCESSORIES

Accessories should be small and crisp with a bit of intricate trim for animation. Colorful accessories are always a good choice.

Shoes: Lightweight and delicate with tapered toe and heel. Touches of intricate trim. Bare and strappy are good, as are open toes and sling-backs. Flats should be very feminine. Light and bright shades are excellent choices.

AVOID: *Extremely angular styles. Chunky styles. Plain, symmetrical pumps.*

Bags: Small, rounded shapes. Delicate shoulder straps. Touches of intricate trim. Metallic, antique, or beaded bags for evening. Ultraslim briefcase in very soft leather.

AVOID: *Oversized, unconstructed bags. Sharp, geometric shapes. Symmetrical shapes with frames. Bulky briefcases.*

Belts: Belts should be narrow to moderate and crisp. Contrasting colors are excellent. Buckles should be curved, swirled, or slightly intricate. Material should be

very elegant leather, reptile, or exquisite fabric.

AVOID: *Wide, stiff belts.*

Hats: Should be small and crisp in rounded shapes with minimal trim (veils, feathers, etc.). Crisp caps are also good, but keep the shapes small and rounded.

AVOID: *Oversized hats. Unconstructed, floppy hats. Man-tailored hats.*

Hosiery: Hosiery should contrast with the hemline at all times, except for a very dressy evening look (when they will be very sheer and silky). Generally, a "light leg" is the most chic look for you, and you can either blend it with the shoe, which is very elegant, or contrast it with both the hemline and the shoe, which is most charming. An opaque stocking is best for the funky, contrast look, while a sheer stocking is better with the light leg blend. Flesh-toned stockings are best when the hemline and shoe are of matching, vibrant colors, or with bare, summertime outfits. Lacy textures and sparkly trim are fun for evening.

AVOID: *One long line of dark color.*

Jewelry: Jewelry is one of your most important accessories, for it adds the sophistication and touch of wit to your look. Shapes should be rounded and crisp, whether circles, swirls, ovals, clusters, teardrops, etc. Irregular and animated pieces are excellent as long as you keep the curves highlighted. Brightly colored pieces capture both your vivacity *and* your animation to perfection. Big, bright beads are always excellent. Keep earrings crisp and on the ear (or spraying *up*) as opposed to dangles. Wristbands and bracelets should be bangles. Unusual pins and brooches are also wonderful touches to spice up your appearance. Don't be afraid to be a little outrageous with your jewelry; let your sense of humor show. It can be the area in which your saucy elegance comes across most clearly!

EVENING WEAR

Fitted shapes with crisply ornate trim. Smooth fabric with glitzy trim. Beading, sparkles, bows, netting, and playfully sexy accessories.

- Bouffant ball gowns
- Pouffy cocktail dresses with crisp flounces (taffeta skirts, crinoline, etc.)
- Evening knit dresses (flat knits with glitzy trim)
- Bustier dresses
- Fitted dinner suits with flounces (peplums, ornate jackets, etc.)
- Draped evening pants with glitzy tops or fitted jackets

HAIR

Hair should always be soft and tousled, with soft layering on top of a boyishly cropped cut. The combination of cropped underneath/feathered on top is ultrafeminine on you. Asymmetrical cuts are possible if the hair is curled or waved, although this style should be finger-teased for fullness. Feathery fringe around the face is always good for you. Length must be kept short. Long hair simply won't work for you because it drags you down and hides your animation, your electricity, and your sensuality!

AVOID: *Severe cuts. Blunt-edged, sleek cuts. Overly ornate, teased, and fantasy coiffures. Long hair. Loosely layered manes.*

HAIRCOLOR

Haircolor should be rich and vibrant. If you decide to color your hair, go for a fairly bright shade.

Softening your haircolor tends to be too tiring on you, but subtle highlights around the face or on top may accent the softly tousled look that is your trademark.

AVOID: *Overlightening the hair. Overstreaking the hair.*

MAKEUP

A bright and colorful makeup will be the icing on your cake. It provides polish and elegance and just a hint of glamour. Without it, your head-to-toe look will not work well, for it adds that extra pizzazz that completes your picture. Choose a crisp and vivid face: bright colors accenting the eyes, ultrarosy cheeks, and very glossy lips. Include a bit of sparkle—just a hint for daytime, but for evening, go all the way with bright color and frosty glitter! Use rounded strokes to blend your makeup so that your entire face is made up of circles and swirls!

AVOID: *Heavy contouring to "slim" your full cheeks (you'll only look like you have a dirty face!). Smoky colors (too severe on you). Neutrals (too stark and cold on you). "No makeup" or minimal look (very aging on you). Pastel colors, especially too-pale lips (very matronly on you!).*

5 EXPLORING ANY RESISTANCE TO YOUR IMAGE IDENTITY THEME

Before we move into the final touches of learning to complete your total look with work in the areas of hair and makeup, I think we need to spend just a moment or two discussing something I've already mentioned: resistance to the new definitions of yourself that your Image Identity is asking you to accept.

Now, this is always a tricky area to undertake, so, to begin with, let me assure you that I do respect the traditional definitions with which you have learned over the years to define yourself. However young or old you are, you have lived inside your skin for your entire life. It is almost presumptuous of me to come along and, upon barely being introduced to you by way of this book, suggest that you need to *change your self-image* in order to reach your physical potential.

Yet this is what I have been saying, of course; I hope I have clearly explained the underlying logic so that you will have reason to consider its validity and not short-change yourself. It's not that we don't know ourselves. Quite the contrary, we sometimes know ourselves only too well! It's simply that we tend to lose track of ourselves along the way—at least we seem to lose track of an *objective* sense of our self. However, as we've discussed, that's simply a part of human nature.

The point of this chapter is not to analyze your specific resistance—if, indeed, you have any (if not, more power to you). It's simply to identify some of the more common themes that I have noticed in the years I've been working with my system, and also to let you know that you are not alone in your feelings.

Nearly every woman I've worked with over the years has expressed some resistance here or there. Perhaps it comes up in the very beginning, when she finds out she's not the Classic she thought she was,

that she's really a Flamboyant Gamine (or whatever). Perhaps she's thrilled to discover she's a Dramatic, until she learns she must trade in her perms (which were originally undertaken because she felt her naturally sleek, straight hair was extremely unfeminine) for a geometric hairstyle that will show off the beauty of her silky hair as well as her finely chiseled bone structure. Or perhaps everything's fine with my Romantic friend until I point out how her tailored suits make her look extremely dumpy, and that she needs to *showcase* her luscious figure with curvy silhouettes (that little observation nearly *always* is good for a few moments of major upset!).

Here, also, is where your "fantasy essence" comes in, maybe you have discovered that your chiseled bone structure, exotic features, and bold physical presence don't directly jibe with your inner longings for lacy frills and ruffly flounces or your girlhood dreams of growing up to be a fairy-tale princess!

Underneath these surface reactions is something far more deep-rooted. Our society or upbringing has taught most of us that *we are not enough*, that whatever we are needs to be changed or altered, and that if we could only alter this or that about ourselves, we would be more acceptable.

Now this isn't a "pop psychology" book of easy answers to complex problems of identity and self-worth. But there is no other way to convince you to accept the fact that you were created perfectly—exactly the way you were meant to be, and don't need to "change" or "correct" anything about yourself—without at least touching upon some of the more common difficulties.

The irony of the statement "The grass is always greener on the other side of the fence" has certainly been my observation of the way a great number of women view themselves physically. Tall women long to be small and delicate; petites would give their eyeteeth for several extra inches in height! Women who are exotically angular would give anything to be "soft," while voluptuously curvy types will starve themselves to the point of anorexia in pursuit of a "willówy" figure and "cheekbones!"

As I've said, there's more to this than meets the eye, and I don't want to dismiss what seems at first to be simply "physical discontent" as something overly superficial. I've seen too many women become extremely emotional, and held too many hands while my clients have undergone dramatic physical changes, to undercut the importance of looking beneath the surface to the area of self-dissatisfaction.

Therefore, in this chapter, I'll go through a few of the more common examples of resistance to embracing one's physical self. While there are undoubtedly more examples possible, these are the themes that come up over and over again. I'll simply try to shed enough light to encourage you to look deeper into the roots of the particular resistance you may find yourself experiencing. Please take time to explore it thoroughly so that you can overcome it and open yourself to a deeper self-acceptance, so that you can embrace with joy *all that you are!*

Q *What if I look too masculine?*

A Nearly every bold Yang woman seems to have a "thing" about softness and femininity. (This includes Dramatics, Naturals, Flamboyant Naturals, Dramatic Classics, Gamines, and Flamboyant Gamines.) One of the basic reactions is the fear that the open expression of the dominant Yang side will lead to a loss of femininity, sensuality, and allure! It doesn't matter when I point out that some of our most alluring and glamorous celebrities come from the Yang-dominant side. There is still a deep-seated fear of the loss of feminine identity that has to be confronted and reckoned with when you find yourself frightened by the power or strength of your Image Identity. The simple truth of the situation is: your strength and power are extremely feminine and terribly exciting! You must always remember that the specific type of femininity Nature blessed you with isn't fluttery or soft—it's sultry and sophisticated!

Q *But I'm frightened to cut my long hair! Won't I look too boyish if I give up my perm?*

A It is quite common to see strong Yangs trying to hide the prominent bone structure of their faces behind hair that is simply too long for their majestic features. Even if the hair is very straggly-looking, it is frequently next to impossible to get such a lady to stop perming, curling, and setting her hair in an effort to make herself look "soft." However, you must remember that your hair needs to be connected to your *total look*. The combination of sculpted hair, architecturally shaped clothing, geometric accessories, and smoky, chiseled makeup is definitely not boyish! On the contrary, long, shapeless hair or a messy perm will make you appear far plainer and therefore much less feminine than you truly are!

Q *I'm afraid of looking hard! Won't my makeup and haircolor look too harsh? Isn't my nose going to seem enormous?*

A If your nose seems prominent, it's probably because you're focusing on it as a separate piece totally unrelated to the rest of your face. In actuality, not only is your nose in perfect proportion to the rest of your facial structure and body type, but it also provides the slightly exotic touch that is the *hallmark* of your particular beauty.

Therefore, a strong makeup, one that *emphasizes* the beautifully sculpted contours of your face by using deeper, smoky colors that are applied in a crisp and more angular fashion, is going to provide an elegant finish to your sultry appeal.

The worst thing you can do is to try to "soften" your features by using smudgy pastels blended in soft,

circular shapes. Not only does this clash with your hair and clothing, it waters down the power of your strong charisma and leaves your features looking extremely out of balance. I realize it's ironic, but "softening" is the technique that is guaranteed to make your nose look ungainly, oversized, and awkward!

Haircolor is the same story, my friend! An intense or vivid haircolor is in keeping with your exotic, sensual look. An overly pale or highlighted haircolor will simply fade you into oblivion!

Don't be willing to sell your soul in pursuit of "softness." On you it only equates with washed-out dull and extremely wishy-washy. *Your* version of softness comes through your smoky, sultry glamour. Your utterly sophisticated confidence, your strength and your power are the most exciting attributes you possess!

Q *But how could anyone actually do such negative and destructive things to herself and visually rob herself of her power? She must be extremely insecure, unaware, or, at the least, very unsophisticated.*

A Let me be quick to caution you against such a judgment. This is by far the norm, *not the exception*, of many, many, many women I've worked with, none of whom could be defined as unsophisticated or unaware! It's just that, at one time, perhaps long ago, she learned that she was too tall, too sharp, too large-boned. Perhaps she grew very early on in her life and was the tallest child in her junior high. Perhaps she grew up with a delicate sister or a voluptuous mother and felt gawky by comparison. Perhaps she's simply of an age that made her a victim of a more restrictive concept of feminine beauty. (After all, it's not all that long ago that women were expected to be mere ornaments on their husbands' arms—a very difficult place for a strong Yang to find herself! Nevertheless, there she was, along with nearly every other woman alive!).

If this touches any raw nerves in you (even if the scenario is different), take a little time to explore the roots of this attitude toward your strong physical stature. If you don't overcome your resistance to showcasing your stunning power, you're going to cheat yourself out of ever realizing your true beauty. My hope for you is that you will eventually be able to stand tall and proud, like the regal queen Nature created you to be—with all your strength, power, boldness, physicality, and extraordinary charisma clearly visible, and your enjoying every moment of it to the hilt!

Q *Won't I look too sexy? How will anyone ever take me seriously?*

A Women with an extreme Yin influence (which includes all the Romantics, Soft Dramatics, Soft Gamines, and, to a lesser extent, Soft Naturals and Soft Classics) have a different set of fears that nearly always come up, although usually unconsciously. These Yin-influenced types are nearly always uncomfortable at first with the idea of showing the extremely soft, extremely vulnerable, and extremely sensual sides of their personalities.

The most common reason for this has to do with an awareness of sensuality and all the complex feelings it brings up. Frequently, there are early negative associations here (if the extreme Yang was the tallest girl early on, the extreme Yin was quite possibly the first to develop breasts and hips). An adolescent's connection to her mother's sense of *her*self in this area is also something that becomes integrated into a woman's attitude toward her sexuality. I have often found that what I call a "closet Romantic"—that is, someone who's having a hard time dealing with the fact that she is so specifically beautiful in the traditionally female way—is nearly always wondering what her mother will think of her dressed in clingy clothes with so much makeup slathered on! (No matter that the clothes are very elegant and the makeup is not at all painted, merely shimmering in the most soft and lovely fashion—we're speaking of *irrational* fears here, the kind that stop you from realizing your potential.)

Q *I'm curvy enough without* flaunting *it!*

A The Yin lady frequently hides herself in shapeless clothes so not a hint of figure is ever seen, or she tailors herself within an inch of her life in order to appear elegant and understated. Of course, the truth is that the former only makes her appear very dumpy and matronly, while the latter only succeeds in appearing exceedingly stark and spinsterish. But again, whatever the rationale, the goal here is *hiding* the femininity at all costs.

Rather than "flaunting" yourself, think instead of merely *gracefully accentuating your softness!* This will lead you to a far more positive method of *self-expression*, always more effective than the negativity of repression!

Q *How can I look professional? And won't I be asking for "trouble"?*

A Another battle these Yin-influenced types have had to fight in recent years is the rather dim view the women's movement held of traditional feminine beauty; femininity was to be sacrificed in the search for equality. To be extremely Yin in this day and age is considered old-fashioned and somewhat out of step. I think this is extremely cruel and not at all in keeping with the true spirit of the feminist movement. Freedom means being free to be *whoever* you are, and clichés of the "career woman" as tailored, sharp, and ruthless are as harmful to women's freedom as the ancient

cliché of the woman as nothing but a sex object, or "Little Suzy Homemaker." I have counted literally thousands of very successful career women among my clients, and most of them are soft and glamorous as well as smart and strong! This is an era of liberation, *not* limitations! By learning to embrace and enhance your abundant physical appeal, you open the door to a new level of enjoying who you truly are and gain strength and power from your self-acceptance. Hiding your feminity means hiding the Yin source of *your* type of power, which is *irresistably magnetic*, when you allow it to be seen!

Q *How can you see any strength in being short?*

A All variations of Gamines usually have some difficulty in learning to accept and accentuate their petiteness. If you recall the story I told in the beginning of the book about my Soft Gamine client, you'll remember how uncomfortable it is to be pinched on the cheek, patted on the head, and basically treated like a child for most of your life. Therefore, it's not unusual to encounter an attitude of feistiness here. Some of this is simply part of the Gamine zest and enthusiasm that says "Don't you *dare* treat me as less powerful than I am!" While this is understandable, if the attitude is left unchecked it can turn into a negative anger that borders on hostility. It's not uncommon to encounter Gamines who are always looking for a fight. Instead of plunging headfirst into battle, cultivate your sparkling wit and learn to respond with a lighter touch. It's a far more effective complement to your spirited nature!

Q *But what about all those rules for "dressing tall"?*

A I don't think I've ever met a petite woman who wasn't so filled with rules on "creating a long, vertical line" or "always matching hemline, hosiery, and shoes" that she could hardly be restrained long enough to even consider that there might be a more positive approach to her height, rather than simply camouflaging it at all costs! An extremely disdainful attitude has been thrust upon Gamines by society's insistence on teaching her that she is somehow less than a complete adult simply because she is petite.

If this touches on a sore spot with you, *please* take some time and explore it, even if it's painful. You won't get anywhere with your physical appearance until you make friends with your stature. It is the most dominant part of your physicality. To reject it is to reject the most endearing and attractive part of yourself.

By accepting your height and learning to love it, you will open yourself up to the dynamic and sparkling beauty you truly possess. "Good things come in small packages" is no idle cliché. *It should be your creed!* When you truly believe this, you'll open yourself to the enormous amounts of adulation the world reserves for super dynamos like *you!*

Q *I'm really most afraid of being dull and boring!*

A The last category of resistance comes in the area of Classics (although Naturals sometimes feel a kinship here, as well). Because Classics are so symmetrical, so even-tempered, and so practical by nature, they sometimes feel taken for granted. It's easy to see how this happens if you remember that Classic is nearly everyone else's ideal of beauty.

Since nearly everyone else envies the Classic's elegance and calm reserve, it's hard for anyone to ever think they might have problems, fears, and the insecurities other people have. Also, they always seem to be in command so much of the time that they can begin to feel ignored, as if no one relates to them on a human level. When a Classic has a deep-seated feeling of neglect (usually tracing back to a childhood that perhaps contained a lot of isolation because of her appearance of extreme capability), she can develop an extremely rigid mode of existence that can seem quite self-righteous and overbearing. There can be a feeling of superiority about a Classic that manifests itself in a bit of a snobbish attitude. If you can resist the tempation to *overdo*, you'll slowly begin to realize that *you are enough* just the way you are! Overstating yourself in your appearance is tantamount to "gilding the lily," in your case. *Simplicity* and *moderation* will go much farther in expressing your innate refinement and elegant sophistication.

Q *But how will anyone pay any attention to me if I don't wear trendy clothes? Will anyone ever think I'm sexy?*

A My experience in working with Classics and Naturals suggests that it's really an underlying insecurity that poses this problem. On the one hand, Naturals or Classics with resistance to their Image Identity are usually terrified of being ignored, so they are often very frightened of letting the simplicity or elegance of an outfit, a hairstyle, or a makeup speak for itself! On the other hand, they are usually loathe to give up formulas of dressing that have worked for them in the past, and therefore are sometimes willing to do battle unto death to hang onto a suit that should have been thrown away years ago, or to dare to step into an outfit that is even slightly different from their "Ralph Laurened" neighbors!

The push/pull of wanting to be different but at the same time wanting to conform is the Classic's resistance to her innate balance on the Yin/

Yang scale! Similarly, the Natural's frequent desire to overdress can be her resistance to the complete appreciation of her freshness as her most appealing trait.

In addition, a Natural sometimes feels her robust nature is contradictory to preconceived notions about feminine appeal. If you've ever felt any of these last points, please remember that there are many different types of "sexiness!" Grace Kelly's sophistication certainly included sensuality. So did Ingrid Bergman's fresh vitality. Neither of these celebrated beauties needed to become a caricature of a frenzied "sex kitten" to fully express this side of themselves and *neither do you!* Your sensual appeal will become clearly visible when you accept and love your basic nature! Trusting in your individuality and learning to express it *with all your heart* is the "secret" to self-fufillment in your appearance.

If any of this rings a bell, my best advice to you is to explore any mistrust you might have of your basic instincts. You must be able to trust them implicitly before you can begin to discover your greatest source of strength! You don't need to be *like* everyone else, nor do you need to be *different* from everyone else. You only need to enjoy your strong inner direction as well as the beauty of your physical purity to shine as clearly as a prism of flawless crystal.

If these last few comments seem irrelevant to you, that's terrific; simply pass them by and move along. If, however, you can utilize them to search out a deeper level of awareness of what might be causing you problems, then, by all means, I hope you will do so. After all, the most important thing about your metamorphosis is that you *feel* as beautiful as you are! If you have basic attitudes about yourself that are less than accepting, no amount of elegant clothing, stunning hair, or fabulous makeup is going to make a difference in your experience of who you are. And, my friend, it's *your experience of yourself* that is the entire point! Spend whatever time, energy, money, and effort is necessary in coming to terms with who you are physically. Explore your emotional attitudes in relation to your true physical makeup, as well as to the image you "wish" you could have.

Your efforts will pay off handsomely. They may also turn out to be some of the most important investments in your life! Metamorphosis is meant to be a change from within. If you will truly explore your inner nature as you institute these outer changes, you'll find your awareness, perceptions, and acceptance of all your parts will simply grow and grow and grow! Soon you'll be soaring with the beauty of the *truth of who you are!*

6 DISCOVERING THE MAGIC OF YOUR COLORING

So much has been written in recent years about your coloring and "having your colors done" that I simply can't take you through this journey without a brief detour in this often confusing area.

As a firm believer in the beauty of our natural coloring, I've always felt that it should be enhanced and prized as one of our greatest gifts from Nature. Since I could be described as one of the pioneers of the modern color movement, I've worked long and hard to educate the public about the possibilities and systems that exist to make working with your coloring easy, clear, exciting, and most of all, fun!

In the past few years, I've watched many variations spring up on the basic theme of personal color analysis. As in all extremely popular fields, some of the "new" variations are simply gimmicks designed to cash in on the latest fad, while others bear at least some validity.

For my money, however, the basic system of the seasonal color theory originally developed by Johannes Itten of the Bauhaus School is still far and away the most effective. This theory divides your coloring into four basic categories named after the seasons, based on two parts of your genetic makeup: (1) *the undertone of your skin,* which is blue or golden and functions as the "base" of your coloring; and (2) *the intensity of your coloring,* which has to do with the type of "contrast" between your hair, skin, and eyes.

Simply put, your "season" is a general description of the type of coloring you inherited and the palette of colors that will enhance it. Each "season" represents a family of colors that consists of over two million shades within the palette.

Here's a brief description of each:

1. *Winter.* Blue undertone to the skin. High-contrast coloring (distinct dif-

ference between the hair, skin, eyes).
Palette: Cool, clear colors. Blue-based shades with sharp intensity. A jewel-toned palette ranging from vivid colors to very pale, icy shades.
Person: The hair is usually dark (a solid color as opposed to visibly highlighted) with an ash base, and the skin and eyes are quite clear. Elizabeth Taylor, Cher, Diahann Carroll, Connie Chung.

II. *Summer.* Blue undertone to the skin. Blended contrast (the hair, skin, eyes tend to blend together).
Palette: Cool, muted colors. Blue-based shades with a saturated intensity. A dusty palette ranging from pastels to very deep shades.
Person: The hair is usually medium dark to medium light (a dense color with a very subtle highlight) with an ash base, and the skin tone is saturated while the eyes are softly muted. Grace Kelly, Queen Elizabeth, Jane Fonda.

III. *Autumn.* Golden undertone to the skin. Contrast is medium to high, but characterized by richness.
Palette: Warm, intense colors. Yellow-based shades with a heavy saturation of richness. A fiery palette ranging from very vivid, hot shades to a few softly muted neutrals.
Person: The hair is usually a richly highlighted shade with a red base, ranging from very deep chestnut to fiery auburn to a very deep honey. The skin tone is rich and saturated (ranging from very pale to very deep), and the eyes are a mixture of marbelized color. Natalie Wood, Ann-Margret, Diane Keaton, Katharine Hepburn, Shari Belafonte-Harper.

IV. *Spring.* Golden undertone to the skin. Contrast is delicate, but sharp.
Palette: Warm and clear colors. Yellow-based shades with a light, bright intensity. A vibrant palette ranging from very fresh, vivid shades to a few clear pales.
Person: The hair is usually a medium dense shade (with a subtle natural highlight) and a golden or red base, ranging from medium golden brown to strawberry to golden blond. The skin tone is clear and delicate, and the eyes are crisp. Shirley MacLaine, Sissy Spacek, Vanessa Williams, Arlene Dahl, Eva Gabor.

Q *How can I determine my "season"? Can I tell by just looking at myself in the mirror? Can I tell by looking at the underside of my wrist?*

A Not really. The best way to objectively determine your season is with the help of three or four friends. To

correctly determine your season, you've got to first determine both the *undertone* of your skin (blue or golden), and then the type of *contrast* between your hair, skin, and eyes.

The only way to accurately do this is by a process called "draping," whereby you drape selected shades of fabric under your chin and compare the color of the fabric to the colors in your face. You cannot determine your undertone by simply looking at your wrist because you are merely viewing the "shade" of your skin tone, as opposed to the undertone or *base* coloration.

In the draping process, you discover your skin's undertone by an indirect method. The aim is to enhance the undertone of your skin by using a complementary base color from the selected fabric. Here's how to do this:

With a group of three or four friends, assemble the following large swaths of fabric:

Four shades of green:
a) a blue-based emerald green (clear and vivid)
b) a blue-based sea green (soft and dusty)
c) a yellow-based mossy green (rich and intense)
d) a yellow-based bright chartreuse (light and clear)

Four shades of red:
a) a blue-based scarlet (clear and vivid)
b) a blue-based dusty raspberry (soft and muted)
c) a yellow-based tomato (rich and intense)
d) a yellow-based bright poppy (light and clear)

Four shades of blue:
a) a blue-based royal (clear and vivid)
b) a blue-based cornflower (soft and dusty)
c) a yellow-based teal (rich and intense)
d) a yellow-based bright aqua (light and clear)

Four shades of pink:
a) a blue-based fuchsia (vivid and clear)
b) a blue-based dusty rose (soft and muted)
c) a yellow-based salmon (rich and intense)
d) a yellow-based bright coral (light and bright)

Now drape each other in these colors, following the order in which they're listed. As you're watching this process, be sure to focus on the person's *face,* not the color. (Remember, you're seeking to discover which color brings the *person* out, not simply the color you like best.)

In the right shade, you'll watch the person's skin tone become smooth and clear; shadows will seem to miraculously disappear! In the wrong shades, the color will reflect onto the person's face; you'll notice the color, not the person.

Have your friends vote on what they're seeing. You'll nearly always find the consensus of others to be correct. (Your own opinion may be somewhat prejudiced by color preferences and the thought of having to change your wardrobe!)

If the consensus is that the colors of group a tested best on you consistently,

you are a "Winter." If the consensus is toward group b, you are a "Summer." If the consensus is toward group c, you are an "Autumn"; and if the consensus is toward group d, then you are a "Spring."

NOTE: It's very important to perform this draping ceremony in natural light, so be sure you work near a large window with good sun exposure. Also, if your hair has been artificially colored, or has any chemical processing on it such as perms or waves, be sure to cover it with a white turban or bandanna. This will prevent your altered haircolor from throwing any shadows on your face, which could result in a misanalysis. This is crucial in determining your season, so don't forgo it in the name of vanity! Since the skin tone is a much subtler color than your hair, it's very easy to simply match the shades of fabric to the hair, rather than to the complexion. Also, be sure you remove all traces of makeup before you begin!

Q *Can I be a mixture of seasons?*

A No, you cannot. It's genetically impossible! Each "season" refers to a specific *type* of coloring, of which there are only four.

For example, you cannot have a mixture of a golden and a blue undertone. Since the undertone functions as the *base* of your skin tone, it determines whether the *shade* of skin you have is either warm or cool. A color can only have one base, whether it's skin color, haircolor, fabric, a cosmetic shade, or even the paint on your wall!

The basic law of abstract color theory states that the base of a color determines its shade. For example, a burgundy red has a blue base. It is this blue base that actually *causes* the shade to be burgundy instead of some other shade of red, say tomato red or rust. Likewise, a mossy green is caused by a yellow base, while an emerald green is emerald because its base is blue!

Your skin tone is exactly the same. An olive skin is always caused by a blue undertone. That's why it's olive and not a tawny beige (which is caused by a golden undertone). On the other hand, an ivory skin tone has a golden base, which is what makes it ivory instead of porcelain (which is caused by a blue undertone). There isn't a single individual—dead, alive, or yet to be born—who possesses a mixture of undertones. It simply cannot happen!

Q *What about "intensity"? Can I be a mixture of the "cools" (Winter/Summer) or the "warms" (Autumn/Spring)?*

A No, you cannot. As with the undertone, you have *one type of intensity to your coloring.* High contrast coloring needs clear shades to enhance and bring it out effectively. Blended coloring needs a saturation of color to allow the subtlety of your coloring to show through gracefully. Mixing the clear colors with the dusty tones only *negates* your particular type of coloring.

Moreover, the palettes themselves simply don't mix effectively when you translate them into clothing and cosmetics. If you were to try to create color combinations of the cool Winter and Summer palettes, for example, you would never be able to effectively combine the jewel tones of Winter with the elegantly dusty shades of Summer. Since the palettes are of opposing intensities, the shades themselves are not at all complementary. Any resulting outfits of clothing would simply be a hodgepodge of mismatched colors!

Even more disasterous would be an attempt to mix the tones in cosmetics. For a makeup to be successful, *you absolutely must keep all the colors on your face in one family of color,* both in terms of the base and the intensity. Mixing them is akin to wearing a shocking pink blouse with a bright orange lipstick! While the result might not always be this glaring, opposite color families *do not* blend together!

Q *But I've had my colors done "professionally," and I was told I'm a mixture. Why would that have happened?*

A Basically, that means one of two things. Either you were analyzed incorrectly, which is, unfortunately, becoming quite common because of improper training and a lack of experience among color consultants, or it's simply a question of semantics.

Frequently, in an effort to delineate among the specific shades that you can actually *wear* effectively (because of the variations in individual skin tone, hair, and eye colors that exist *within* a season), color consultants have attempted to make your palette as specific to you as possible. This sometimes manifests in your being labeled a mixture of seasons or having a "subseason." While this is technically incorrect, since the colors within the seasonal palettes do not actually blend with the other palettes, the result is usually a way of defining the range of shades *within your season* that appear most exciting on you.

From my experience, based on analyzing thousands of clients over a number of years, I simply find it too inaccurate and confusing to try to suggest to my clients that they "mix" the palettes. It's not helpful in a practical sense, for it doesn't actually add any colors that they can effectively work with in clothing, cosmetics, or haircolor. And, since it's technically incorrect, as I previously stated, I find that the clients who come to our salon with a "mixture" of colors nearly always have either a diluted appearance, in terms of focus, or they have a lot of mistakes hanging in their closets!

Q *Can my "contrast" change with age?*

What about as my hair turns gray? Does this change my season?

A No, your season never changes with age, or anything else! As your hair begins to gray, Nature is not only changing your haircolor, but is also changing your skin tone and eyes at the same time. The *balance among these three elements* always remains the same.

For example, if you're a mature Vivid Winter, like actress Bea Arthur, the balance among your hair/skin/eyes is best described as high contrast. You have a vivid haircolor, a fair skin, and an intense eye color. True, your haircolor is not the same as when you were twenty years old, when it was probably a deep brunette, but you've maintained the high-contrast coloring you were born with.

As your hair began to gray, it didn't turn a dull or mousy shade of gray, but rather went a brilliant silver, didn't it? Your skin and eyes have actually gotten lighter at the same time, even though this difference is probably imperceptible to you. Do you see that your high contrast has not changed at all? You still have a vivid haircolor, a fair skin, and an intense eye color. *Your balance has remained the same!* You are still a Vivid Winter, and the colors that focus your specific coloring are still *cool* and *clear!*

Whatever your season, Nature created your hair/skin/eyes as a unit. They always change together, and the balance among them *never* changes. That's why your season never changes!

Q *Does my season have anything to do with style? For example, I read somewhere that Winters should stick to solids and geometrics, while Autumns are very good in tweeds and textures.*

A Not in the least! Having your colors done has absolutely nothing to do with anything other than determining what your skin tone is and which palette of colors to work with to enhance it. It tells you nothing more specific than the *range of colors to use.* Your specific clothing choices (including fabrics and textures, as well as shapes and lines), makeup shades, and haircolor range all come from developing your personal style through discovering your Image Identity.

For example, Autumns are frequently told to concentrate on use of textures in their wardrobe. Yet Ann-Margret is a Fiery Autumn, but as a Theatrical Romantic, I'd much rather see her in silks, satins, angora, and sequins than rough textures or tweeds any day of the year!

Having your colors done can be a wonderful and exciting addition to your life, and I highly recommend it when it's properly executed. Just be careful not to give it more importance than it's worth. Your coloring is only *one part of you*—it's worthy of being carefully looked at, but only *within the context of* your *total* look.

7 MAKEUP—YOUR ULTIMATE FACE!

Now we get to the most delicious part of your metamorphosis: makeup! What fun we can have as we learn to intelligently and creatively use cosmetics to further complete your Image Identity!

When your makeup is considered as *one factor of your total look,* created from the same concept that we've worked with in the other areas of your appearance, you won't believe how simple it is to use makeup effectively! Not only will you need far fewer products than you're used to, you'll also need far less time to apply them. Best of all, you're going to end up with a "face" that (1) works in harmony with your clothing styles, giving you the polished, head-to-toe coordination we've been working on from the beginning of our journey, and (2) is the ultimate expression of your unique essence.

If you'll let me introduce you to a new way of thinking about your makeup choices, I can help you learn to use cosmetics in a way that's far more fulfilling than you've ever thought possible! Bear in mind, we are not going to sacrifice simplicity or ease. The less complex your routine, the better; as long as it's based on a clear *concept* for the "type of face" your total look requires.

The beauty of this approach to your "face" is that we've already considered your bone structure and your facial features *before* we determined your Image Identity. By following the *same theme* in your cosmetics that we followed in your clothing, your new makeup will automatically focus your face in the exact same manner that your clothing focused your body! And once again, it's this *theme* that's going to tie your "face" to your clothing; it's automatic, you don't have to give it a single thought!

No more worrying about a nose that's "too prominent"; lips that are "too thin"

(or "too full"); eyes that are "too narrow," "too deep-set," "too far apart"; or any other such nonsense! No more so-called corrective makeup techniques!

Remember, we've already discovered that these elements of your physical being are among your most special assets. They are the parts of you that make you *you*, that make you *special*, make you *unique*. When we accentuate and emphasize them, they will simply focus your star quality!

First, we have to throw out any old "rules" you've learned about creating the "illusion of symmetry." Any application techniques or color choices you've ever been given or read that *fail to consider your Image Identity*, and the "type of face" you need to complete it (and coordinate with it), must be disregarded as *too general* for you!

I realize this may not be easy at first; we've all been inundated with theories that are supposed to help avoid such dire consequences as looking old, garish, or unsophisticated! And truly, these rules were meant to help, in their original format. However, they come from a time and technique that is simply not specific enough now that you're working with your Image Identity and the concept that your beauty comes from *accentuating your unique qualities*.

I don't care how well intentioned they are; the rules on "face contouring," "neutral color choices," and "softening your makeup as you mature," etc., are simply *inapplicable to you* from here on out! They are based on an approach that says there is "one 'face' that is acceptable on everyone," regardless of who you are! By following this approach to your makeup, you are in effect following guidelines that say "everyone should have an oval face and symmetrical features," "everyone should wear subdued and muted colors," and "everyone should fade away as they begin to age."

Obviously, such a limited approach to your face hardly fits with the rest of your metamorphosis. Since you have discovered your Image Identity as a clear method of *bringing out* your special essence, we certainly don't want to water down the effectiveness of your specific "look" with a makeup that is unfocused, bland, or simply too general to complete with clarity your head-to-toe picture.

You don't have to settle for a makeup that's any less special, less dazzling, or less *you* than any other part of your appearance *ever again!*

The key to creating your ultimate face is simple: First, remember that your face and your features are perfect the way they are. Second, create a makeup with your Image Identity theme as the underlying concept for what you do.

Let me see if I can't help you a bit with both steps.

- To begin, thoroughly wash your face and pull your hair back, then stand in front of your mirror under bright lighting to completely expose your features and your bone structure. (I know this might sound worse than a few weeks of Chinese water torture, but bear with me for a moment!)
- Look at yourself from all angles *without judgment*. Consciously resist any thoughts that pop into your head about a "too sharp nose," a "too large jawline," "fleshy cheeks," etc. Simply concentrate on seeing what's there and letting it be exactly what it is.
- Let your mind travel to a space where there is no need for you to change anything about your face, or even to be unhappy about any part of it. Don't compare it with anyone else's. Look at it as if it belonged to someone else, and as if you were an artist about to begin a portrait of this person you're staring at objectively.
- What do you see about this face? Make a list of both the physical features and the feelings it suggests, the things you'd like to "capture" in your portrait.
- As you examine this list, notice that the qualities and features you've jotted down are the things your "artist's eye" felt were most special about your face. It may come as a bit of a surprise to discover that some of the parts you have always been most unhappy with are the very same parts that your "inner artist" felt were the elements that captured your spirit most effectively!

(You do have an "inner artist," by the way. We all do. It comes from deep within our soul, at a level where we accept ourselves and realize that we are exactly who we are supposed to be. Not only does our "inner artist" recognize our true beauty, it also rejoices in it!)

If you will do this exercise daily for several days, you'll begin to see the perfection of your face quite easily. You'll soon discover that your nose is the perfect size and shape for the rest of your face (as well as your body). Likewise, your eyes, jawline, cheekbones, lips, and every part of your facial structure are perfectly proportioned *for you!* (Nature *did* have a purpose in mind when you were created, you know!)

You'll soon begin to view your face as a unit, rather than as separate elements unrelated to each other. All the features work together to form a whole, with a perfect balance that has been given to you by Nature, so that no one else on earth is exactly like you! The way your nose, jawline, eyes, lips, and cheeks fit together is truly a miracle—and you certainly wouldn't want to change any *one* of them; you could very easily destroy the delicate balance with which Nature has blessed you!

As you begin to see, on a daily basis, what a magnificent work of art your face actually is, you'll find that you are much happier about the way you experience yourself. By beginning with this *change in attitude about how you see your face*, you will find that your *approach* to makeup will drastically change as well. Because you're beginning with an attitude of "face-acceptance" and "face-love," you won't be doing any "correcting." You'll only be *enhancing*—and doesn't that sound like more fun? Not to mention less time consuming! You'll find that the time spent on your makeup is far more exciting, and far less complex, than you ever believed it could be.

After accomplishing Step One (remembering the perfection of your unique face), Step Two is as easy as pie! Simply carry through your Image Identity theme into your makeup. Let me give you a few helpful tips to make this possible.

To come up with the "face" that completes your total look, we have to work with two elements: (1) style, and (2) color choices. Both can best be determined for your Image Identity by first transferring them onto the Yin/Yang scale so as to understand the logic behind them.

The style of your makeup comes from the shapes you blend onto your face. Extreme Yang is angular and sculpted (in harmony with the geometry of the clothing and hairstyle choices); while Extreme Yin is rounded and watercolor-blended (in harmony with the soft clothing and ornate hairstyle choices).

The color choices fall in line with the basic guidelines of Extreme Yang: deep or vivid colors based on matte-finished products; or Extreme Yin: soft or bright colors, based on sparkly or glossy products. Obviously, there are many degrees between the two extremes, and each Image Identity category has its own makeup based on its underlying Yin/Yang balance. This is the technical logic that provides the link between your "face" and the rest of your head-to-toe "look." The following charts of style tips and color choices are based on expressing *your* Yin/Yang balance in your makeup, as well as giving you the opportunity to use cosmetics to further focus your special essence. Makeup then becomes one of the most important elements in achieving *your* total look!

You'll notice that I've abolished the traditional delineation between "day" and "evening" makeup. That's because when your Image Identity is the basis for the style of makeup required to complete your total look, you don't have to think of changing your "face" for different situations.

The only adjustment to make from day to evening (or to any other situation, for that matter) is simply in the *strength* of your makeup, never the style or the color. This is true primarily because of the different lighting you're liable to encounter, and that is a consideration to be dealt with only when determining the *amount* of makeup to apply.

Basically, the lower the lighting, the heavier the application of makeup. This means that most evening applications are the heaviest, since that is the situation where you will encounter the dimmest lighting. Office makeup should be moderate (*not* minimal), since fluorescent lighting is strong but not particularly flattering to the skin. Outdoor makeup requires a lighter touch in deference to the very bright light of the sun.

Any other adjustments in terms of sparkle, color, or shape should always be strictly in keeping with the *type of face* your Image Identity dictates.

NOTES ON COLOR CHART USAGE

In order to use your specific color chart most efficiently, I've divided the colors into families. Each family is automatically *color coordinated,* so your use of *one* of the four groups will make your makeup as foolproof as possible!

You'll notice that the colors are first broken into two palettes according to the base colors: Cool (blue-based) and Warm (golden-based).

Then the categories are further broken down into specific groups according to intensity. On the Cool side you'll find the "contrast" palette made up of clear, vivid shades, while the "dusty" palette is composed of muted tones.

The Warm side is broken down into a "rich" palette of intense, saturated colors, while the "vibrant" palette is composed of light, clear shades.

Since so many millions of women have had their coloring analyzed according to the seasonal color system, I've indicated the corresponding season to allow the easier use of this chart. If you have had your coloring analyzed, you'll find this approach allows you to be more specific than ever before, as well as helps you to understand why some of the colors you had been given in clothing failed to translate well into cosmetics.

For example, according to the seasonal color system, Ali McGraw and Elizabeth Taylor are both termed "Winters" because they each possess a blue undertone to the skin and high-contrast coloring. However, they certainly wouldn't wear the same makeup effectively!

Calling Ms. Taylor and Ms. McGraw "Winter" helps us know that we should choose makeup for both of them from a blue-based, clear palette of colors. However, Elizabeth Taylor is a Romantic and needs an "ornate face" to coordinate with her soft and flowing clothing, shimmering jewelry, and lavish hair. Therefore, we will select colors from her palette to help create a very luscious, watercolor-blended effect. In her case, this is best achieved by working with colors that are predominantly pink, violet, and orchid, and by using medium to bright intensities with a bit of sparkle.

On the other hand, Ali McGraw is a Natural with a free and easy style that gives her the air of casual chic. So, even though she too is a "Winter," the frosty, violet/pink face that is so delicately charming on Ms. Taylor would be very unsophisticated on Ali McGraw!

To create the "fresh face" that effectively completes Ali McGraw's *total look,* we want to select shades from the cool, clear palette that will function to a more neutral *effect within the context of her coloring.* On Ms. McGraw, this means a makeup that is made of predominantly navy/charcoal-type eyes, and plum lips and blush. (No browns—they are not within the context of her cool, clear palette, and therefore will not blend with the rest of her makeup colors.) We would also choose shades for Ali that are smoky and matte (not shimmering), so the effect of her makeup is as radiant, healthy, and glowing as the unaffected charm her Image Identity requires.

Now, obviously, you can see that Ali McGraw's "fresh, glowing face" of smoky navies, grays, and plums would be exceedingly stark, cold, dull, and even tiring, if translated onto her sister Winter, Elizabeth Taylor!

Knowing the type of coloring you have certainly is helpful in terms of choosing the palette of cosmetic colors that will be most

effective for you. Unfortunately, *it will not be specific enough* to take you into the correct shades of cosmetics within the general range of your palette.

Another note to please remember as you're working with your color chart is that the specific color combinations given, particularly in the eyeshadow combinations, are chosen for you because of *the effect created by the specific intensities when blended together.* Substituting a different intensity (lighter, darker, frosted, or matte) will change the entire effect of your makeup! Please bear this in mind and choose your shades accordingly.

Your lipstick and blush colors are given to you in three color ranges. They are coordinated with each other numerically. Therefore, blush #1 blends with lipstick #1, and so forth. Your lipstick and blush do not have to match exactly, but they should definitely blend, which means they *must* be in the same tones and intensity.

I promise you, this will give you a far more polished and sophisticated face than the old-fashioned notion that your lipstick and blush are unrelated and do not need to be thought of together!

One guideline you should try to remember is that, whatever the type of "face" your Image Identity requires, you must relate your eye makeup, blush, *and* lipstick to each other. The base of the colors must be the same (Cool or Warm). You can*not* use warm tones on your cheeks, cool tones on your lips, and a mixture on your eyes. The colors do not blend together, and all you'll be left with is a muddy mess!

By the same token, the intensity of these three areas (eyes, cheeks, and lips) must also be the same. If you wear eye makeup and blush, but very little lipstick (or too light a lipstick, as is frequently the case), you are actually calling negative attention to your lips. Because your eyes and cheeks are made up in proportion to each other, the only area that is out of balance is your underpainted lips! This means that we notice the lips *first,* since it is spotlighted by being out of balance with your eyes and cheeks!

When your eye makeup, blush, and lipstick are in the proper balance (which means *equal intensity* in all three areas), our attention will go immediately to your eyes, which are, of course, supposed to be the focal point of your makeup anyway.

While all of this will be taken care of *automatically* if you remain within the chart provided, I do think it is helpful if you understand the logic behind your specific color chart. There is so much confusing information concerning makeup that the clearer your understanding about the "type" of face *your* total look requires, the better off you are!

Just remember, as you read through magazines or when you go to the cosmetics counter for periodic help, much of the information they give you is geared to selling products; it may not be applicable to *you!*

Information you read in beauty magazines by "top makeup artists" can be fun and informative. Certainly, everyone can use a few new tips now and then. But remember these makeup artists have perfected their technique in *photography studios.* All the talk about contouring powders and shadows, about which "eye shape" you have, or how to "shade a nose to deemphasize it," etc., is geared toward creating a makeup that is effective on a model, in the studio, under specific lighting for photographic purposes!

Having worked with many of the top makeup artists in the world, my experience with them is that they nearly always need to remember to *adapt* their techniques to "street wear." It's not really a question of less makeup versus more. As we've seen, the type and amount of makeup required for your beauty to fully blossom is determined by your Image Identity. Some women do, indeed, require a more elaborate makeup, while some require a relatively minimal effect.

It's more a question of what is effective for *you* in terms of *completing your total look,* as well as learning techniques that are practical *in terms of achieving* your proper "face."

You need a makeup that will work by completing your total look with sophistication and polish, and you need a makeup that is practical enough for you to create it yourself! If you pick up techniques in a magazine that help you achieve these two goals, that's terrific! By all means, adhere to them! If you find a new product that makes your makeup application easier *and* more exciting, run right out and buy it!

Just remember that your quests for new makeup information and products are only to help further the ease and effectiveness of your use of cosmetics. With this in mind, and the chart as your guideline, you should have no problems whatsoever in creating your *ultimate* face!

FOUNDATION NOTES

Since the following charts deal with "color products," no foundation shades have been given. While I feel that the correct shade of foundation is no less important than any other of your cosmetic colors, it is best determined in a different manner.

First, the undertone of your skin needs to be analyzed *before* you select a foundation. Your undertone is either blue (Cool) or golden (Warm), and will dictate a palette of makeup colors that is either blue-based (Cool) or golden-based (Warm).

After the undertone of your skin and the base of your makeup colors are determined, you should choose the foundation *within the Warm or Cool color range* that matches your skin tone as closely as possible, or is a shade *lighter* than your skin. (Never go darker than your skin in a foundation color. It will sit in any indentations, lines, pores, wrinkles, etc., and, literally, emphasize and outline them!)

The point of wearing foundation to begin with is to simply smooth the irregularities we all have in our skin to an even consistency. The sheerer it is, the better, for it will be more effective if it does not have a heavy or masklike appearance.

If you think of your face as a paint-

ing, and your skin as the canvas upon which you are going to work, your foundation application is akin to cleaning the canvas before you begin to paint! You want a neutral background of healthy, glowing skin upon which to play the variety of colors and shapes that create the masterpiece of *your* special face!

NOTE: You cannot accurately choose the correct shade of foundation *before* you know the undertone of your skin. One of the common mistakes many women make is to attempt to determine the undertone of the skin by trying on different shades of foundation, and then choosing the shade that seems to blend into the skin.

This is a backward approach and will most likely lead to the wrong tones. Here's why.

Everyone has yellow tones in the surface of the skin. Since skin tone is flesh colored, and therefore beige, there is always going to be some yellow in it.

However, the question is one of *base:* Is your skin tone a Cool beige (with a blue base) or a Warm beige (with a golden base)? Many, many, many women have a Cool beige skin tone with a blue undertone, and still have a lot of yellow in the surface complexion. If this is the case with you, and without realizing that your undertone is Cool you pick a foundation that seems to disappear into the surface of your skin, you will be matching the surface yellow and will end up with a Warm foundation with a golden base! The result will be that you lose the glow of your natural coloring, and the surface sallow quality will be emphasized!

So, the moral is: To choose the correct foundation color, *first* determine the undertone of the skin, and *then* choose the shade of foundation closest to your skin tone, *within the range* of Warm or Cool colors, that your undertone dictates. (Note: To determine the undertone of your skin, refer to the test on page 162–164.)

YOUR DRAMATIC FACE

YIN/YANG BALANCE:
Extreme, sharp Yang

MAKEUP CONCEPT:
The Chiseled Face: Sharply sculpted contours, angular edges, smoky eyes, and a high-contrast look with deep blush and vivid lips.

APPLICATION KEYS:
Eyes: Keep a strongly defined outline, emphasize the narrow, almond-shaped lid. Use smoky colors and a dark, distinct liner.

Blush: Emphasize prominent cheekbones with an angular blush line. Keep the shape sharp and sleek (as opposed to rounded and overblended).

Lips: Emphasize the straight, narrow lip line. Use a deep or vivid color. Keep a crisp outline.

AVOID: *A soft or watercolor-blended face. An overly colorful or sparkly face.*

YOUR SOFT DRAMATIC FACE

YIN/YANG BALANCE:
Bold Yang with a pronounced Yin undercurrent

MAKEUP CONCEPT:
The Lavish Face: Bold color choices combining strong colors with sparkle. Vivid lips, bold cheeks, and ornate eyes.

APPLICATION KEYS:
Eyes: Keep a strong, defined shape by using a dark lid color. Add a glamorous touch by using a bright orbital bone shade and a sparkly highlighter. Use a dark, distinct eyeliner and lots of mascara.

Blush: Keep a strong cheekbone by using bold color, but blend in a rounded shape.

Lips: Keep vivid, full, and glossy.

AVOID: *A subdued or neutral face without bold color or sparkle.*

YOUR ROMANTIC FACE

YIN/YANG BALANCE:
Extreme, soft Yin

MAKEUP CONCEPT:
The Watercolor Face: Soft, luscious colors blended in circular shapes, with touches of sparkle and shimmer all swirled together.

APPLICATION KEYS:
Eyes: Bright, sparkly colors, softly smudged together. Smudgy eyeliner and lots of mascara.

Blush: Rounded cheeks of soft color with a slight sparkle.

Lips: Accentuate fullness. Keep bright, frosty, and very glossy.

AVOID: *A neutral face with a lack of color or sparkle. Smoky or matte products.*

YOUR THEATRICAL ROMANTIC FACE

YIN/YANG BALANCE:
Extreme, soft Yin with a slight Yang undercurrent

MAKEUP CONCEPT:
The Shimmering Face: Bright and sparkly colors softly swirled together. Slight depth and accentuation of bone structure. Very soft and glamorous effect.

APPLICATION KEYS:
Eyes: Lots of sparkle. Deep, smudged outer lid color with bright orbital bone and colorful highlighter. Dark, smudged eyeliner and lots of mascara.

Blush: Soft, sparkly, and slightly rounded.

Lips: Very full, very bright, very luscious, and very glossy.

AVOID: *A matte or smoky face with no sparkle or color. Heavy contouring and sharp angles.*

YOUR CLASSIC FACE

YIN/YANG BALANCE:
Balanced between the extremes

MAKEUP CONCEPT:
The Symmetrical Face: Muted colors, elegantly blended without a strongly defined shape (neither angular nor rounded).

APPLICATION KEYS:
Eyes: Muted shades that blend together seamlessly. Matte products. Smudgy eyeliner (soft).

Blush: Moderate to soft color that outlines the bottom ridge of the cheekbone and is extremely blended.

Lips: Moderate color that is very cleanly applied for a neat and crisp mouth.

AVOID: *An overly ornate makeup. An overly dark or heavily contoured makeup. A "no makeup" look.*

YOUR DRAMATIC CLASSIC FACE

YIN/YANG BALANCE:
Balanced, with a Yang influence

MAKEUP CONCEPT:
The Sculpted Face: Moderately deep and smoky colors blended to emphasize angles, a slightly sharp edge and sculpted contours.

APPLICATION KEYS:
Eye: Smoky eyes with a deep outer lid color for strong shape. Matte products. Deep eyeliner for strong definition (slightly smudged).

Blush: Angular cheeks with a sculpted contour. Moderately deep colors for a defined shape.

Lips: A clean and crisp mouth with moderately deep color for balance (between eye, cheek, and lip).

AVOID: *An overly colorful or sparkly face. A "pastel face."*

YOUR SOFT CLASSIC FACE

YIN/YANG BALANCE:
Balanced, with a Yin influence

MAKEUP CONCEPT:
The Elegant Face: Moderate to soft colors that are well blended in rounded shapes with just a touch of sparkle on top of matte colors. Slightly pastel (within the context of the palette being used).

APPLICATION KEYS:
Eyes: Softly muted shades, smudged together, watercolor-style, with a hint of sparkle on top. Very smudged eyeliner. Extra mascara.

Blush: Softly blended color. Rounded shapes.

Lips: Clean, crisp mouth with soft color (possibly a touch of frost) and extra gloss.

AVOID: *A too-stark face with no soft color.*

YOUR NATURAL FACE

YIN/YANG BALANCE:
Soft Yang

MAKEUP CONCEPT:
The Fresh Face: Neutral color choices (within the context of the palette being used) with hints of bright color for vitality. Slightly angular blending, but very soft-edged.

APPLICATION KEYS:
Eyes: Muted shades with a hint of bright color. Very blended eyeliner. Matte products.

Blush: Moderate colors that are well-blended for a muted effect. Applied in an angular stroke but with soft edges to avoid sharpness.

Lips: Moderate color, sheer and translucent.

AVOID: *An overly ornate face.*

YOUR FLAMBOYANT NATURAL FACE

YIN/YANG BALANCE:
Bold Yang with blunt edges (not sharp)

MAKEUP CONCEPT:
The Exotic Face (bold and fresh): Strong color choices that are well-blended, and a very strongly defined shape, slightly sculpted but not sharp.

APPLICATION KEYS:
Eyes: Bold colors that are very blended. A deep lid color for strong shape and definition. Deep eyeliner, but very blended. Primarily matte shades.

Blush: Strong cheekbone line. Bold color. Slightly angular application, but with a soft edge to avoid sharpness.

Lips: Strong mouth with a deep lip color to balance eye and cheek. Slightly glossy.

AVOID: *A too dull or too neutral face. An overly ornate face (with excess sparkle).*

YOUR SOFT NATURAL FACE

YIN/YANG BALANCE:
Very soft Yang with a Yin undercurrent

MAKEUP CONCEPT:
The Radiant Face: Soft and bright colors blended, in rounded shapes, to a muted watercolor swirl. Primarily matte colors with just a touch of sparkle.

APPLICATION KEYS:
Eyes: Soft to bright colors, very smudged together, with a hint of sparkle on top. Very blended eyeliner. Extra mascara.

Blush: Soft and rounded cheeks with pastel or "pretty" color (within the context of the palette being used).

Lips: Full and glossy. Softly pastel to bright colors. Semisheer.

AVOID: *A neutral face with no soft or bright color.*

YOUR GAMINE FACE

YIN/YANG BALANCE:

Combination of opposites: Yin in size and essence (youthful charm and innocence); Yang in shape and essence (exuberant energy, and drive)

MAKEUP CONCEPT:

The Playful Face: Heavy eye emphasis, with smoky color choices and a crisp and clean contour to cheeks and mouth. Slightly sharp outlines.

APPLICATION KEYS:

Eyes: Very deep and smoky. Very dark and defined lid color for strong, clean shape. Very deep eyeliner for a strong outline. Extra mascara. Matte products.

Blush: Deep neutral shades (within context of the palette being used). Angularly applied for very slight sharpness, but very blended.

Lips: Deep to vivid shade with a very crisp outline. Heavy gloss.

AVOID: *A "no makeup" look, without the deep and smoky colors that give you crisp def. nition.*

YOUR FLAMBOYANT GAMINE FACE

YIN/YANG BALANCE:

Combination of opposites, extra Yang

MAKEUP CONCEPT:

The Spunky Face: Bold color choices blended in angular shapes. Very strong eye emphasis. Accents of bright matte color.

APPLICATION KEYS:

Eyes: Bold and smoky lids with a very dark and strong outline for shape. Bright accents. Matte colors. Very heavy eyeliner. Extra mascara.

Blush: Deep to bright shades applied in an angular shape, but blend the edges to avoid excess sharpness.

Lips: Deep to vivid lips to balance strong eyes and cheek lines. Very glossy, but keep a clean outline.

AVOID: *A too subdued or overly neutral face. An ornate face with extra sparkle.*

YOUR SOFT GAMINE FACE

YIN/YANG BALANCE:

Combination of opposites, extra Yin

MAKEUP CONCEPT:

The Saucy Face: Bright colors applied cleanly and crisply (without overblending) in rounded shapes. Combination of matte and iridescent products.

NOTE: *The effect is a crisp,* round-shaped face, as opposed to the watercolor blend, which is too smudgy for you.

APPLICATION KEYS:

Eyes: Bold and playful eyes with strong lid color for outline and shape. Bright accents with touches of sparkle. Very heavy eyeliner for an extremely defined shape. Heavy mascara.

Blush: Bright to clear colors applied in rounded shapes. Keep clean and crisp, for a rosy-cheeked effect.

AVOID: *A too dull or subdued face without bright color. A pastel, or overblended, watercolor face. All angular contouring (especially on the cheeks).*

DRAMATIC COLOR CHART

COOL PALETTES (BLUE-BASED)

WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Black/Royal Blue/Iced Lavender
2. Navy/Bright Purple/Medium Pink
3. Royal Purple/Violet/Iced Pink

Group II: *Dusty (also known as Summer)*

1. Dusty Navy/Periwinkle/Pale Pink
2. Smoky Purple/Soft Fuchsia/Medium Pink
3. Charcoal/Mauve/Lavender

Group III: *Rich (also known as Autumn)*

1. Sable/Copper/Gold
2. Forest/Olive/Apricot
3. Deep Teal/Turquoise/Yellow

Group IV: *Vibrant (also known as Spring)*

1. Soft Olive/Jade/Pale Yellow
2. Teal/Turquoise/Pale Peach
3. Soft Chestnut/Copper/Pale Gold

Eyeliner should be in the same family as the lid color, but much darker.

NOTE: *Eye colors should be distinct, smoky, and matte. Keep the outer lid dark and defined, the orbital bone smoky, and the highlighter muted.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Burgundy
2. Deep Scarlet
3. Fuchsia

Group II: *Dusty (also known as Summer)*

1. Dark Rose
2. Deep Rosy Red
3. Soft Fuchsia

Group III: *Rich (also known as Autumn)*

1. Chestnut
2. Orange Red
3. Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Deep Peach
2. Orange Red
3. Salmon Pink

LIPS

Group I: *Contrast (also known as Winter)*

1. Deep Cranberry
2. Scarlet
3. Fuchsia

Group II: *Dusty (also known as Summer)*

1. Deep Rose to Raspberry
2. Rosy Blue-Red
3. Fuchsia/Deep Orchid

Group III: *Rich (also known as Autumn)*

1. Mahogany to Deep Copper
2. Dark Brick Red
3. Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Peach
2. Orange Red
3. Salmon Pink

NOTE: *Lip color should be matte, not frosted. Add a touch of gloss on top of the lipstick.*

SOFT DRAMATIC COLOR CHART

COOL PALETTES (BLUE-BASED)

WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Black/Royal Blue/Shimmering Pink
2. Navy/Bright Violet/Shimmering Lilac
3. Royal Purple/Magenta/Shimmering Lavender

Group II: *Dusty (also known as Summer)*

1. Smoky Purple/Bright Pink/Frosty Pink
2. Dusty Navy/Violet/Frosty Lavender
3. Charcoal/Periwinkle/Frosty Lilac

Group III: *Rich (also known as Autumn)*

1. Forest/Frosted Khaki/Sparkly Peach
2. Deep Teal/Frosted Turquoise/Sparkly Apricot
3. Sable/Frosted Copper/Sparkly Gold

Group IV: *Vibrant (also known as Spring)*

1. Teal/Bright Turquoise/Sparkly Peach
2. Jade/Bright Green/Sparkly Gold
3. Chestnut/Bright Copper/Sparkly Yellow

Eyeliner: Should be the same tone as the lid color, but several shades darker.

NOTE: *Eyeshadow should be a combination of bold/bright/sparkling. Keep the outer lid color dark and defined (usually matte). The orbital bone will be bright (usually with sparkle), and the highlighter should be colorful and definitely iridescent.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Magenta to Bright Cranberry
2. Scarlet
3. Fuchsia to Hot Pink

Group II: *Dusty (also known as Summer)*

1. Soft Fuchsia
2. Rosy Red
3. Bright Pink

Group III: *Rich (also known as Autumn)*

1. Bright Rust
2. Tomato Red
3. Copper to Bronze

Group IV: *Vibrant (also known as Spring)*

1. Bright Coral Pink
2. Poppy Red
3. Vivid Peach

NOTE: *You may wish to use an iridescent blush, or dust over your blush with one of your pale, frosted eyeshadows. If so, use a pink or peach shade, depending on your palette.*

LIPS

Group I: *Contrast (also known as Winter)*

1. Magenta to Bright Cranberry
2. Scarlet Red (matte)
3. Bright Fuchsia to Hot Pink

Group II: *Dusty (also known as Summer)*

1. Bright Orchid
2. Rosy Red (matte)
3. Clear Pink

Group III: *Rich (also known as Autumn)*

1. Bright Russet
2. Clear Tomato Red (matte)
3. Bright Copper

Group IV: *Vibrant (also known as Spring)*

1. Bright Coral Pink
2. Clear Red (matte)
3. Bright Melon

NOTE: *Lipsticks should be frosted unless noted otherwise. Always add a heavy coat of gloss over your lipstick.*

ROMANTIC COLOR CHART

COOL PALETTES (BLUE-BASED)

WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Navy/Frosted Violet/Sparkly Lilac
2. Royal Purple/Magenta/Frosty Lavender
3. Charcoal/Shimmering Cobalt/Sparkly Pink

Group II: *Dusty (also known as Summer)*

1. Smoky Purple/Fuchsia/Sparkly Lilac
2. Soft Navy/Frosty Periwinkle/Sparkly Pink
3. Blue-Gray/Frosty Pink/Sparkly Lavender

Group III: *Rich (also known as Autumn)*

1. Teal/Frosty Turquoise/Sparkly Peach
2. Olive/Frosty Khaki/Sparkly Apricot
3. Chestnut/Frosty Copper/Sparkly Gold

Group IV: *Vibrant (also known as Spring)*

1. Teal/Frosty Aqua/Shimmering Peach
2. Jade/Bright Green/Shimmering Apricot
3. Honey-Brown/Frosty Copper/Shimmering Yellow

Eyeliner: Should be the same tone as the lid, but two shades deeper.

NOTE: *While the outer lid color may be matte, the orbital bone* and *the highlighter should always contain some iridescence. You can save the heavily frosted shadows for evening, but even in the daytime, your eye makeup should be a "watercolor-swirl" of soft, shimmering color.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Magenta
2. Scarlet
3. Hot Pink

Group II: *Dusty (also known as Summer)*

1. Bright Pink
2. Rosy Red
3. Orchid

Group III: *Rich (also known as Autumn)*

1. Bright Rust
2. Bright Tomato
3. Bright Peach

Group IV: *Vibrant (also known as Spring)*

1. Bright Coral Pink
2. Poppy Red
3. Bright Apricot

NOTE: *Blush should have a slight sparkle. Either use an iridescent powder or dust one of your paler eyeshadows with frost over your blush. Use a pink or a peach, depending on your palette.*

LIPS

Group I: *Contrast (also known as Winter)*

1. Magenta
2. Scarlet
3. Hot Pink

Group II: *Dusty (also known as Summer)*

1. Light Pink
2. Bright Rosy Red
3. Orchid

Group III: *Rich (also known as Autumn)*

1. Bright Russet
2. Bright Tomato
3. Light Copper

Group IV: *Vibrant (also known as Spring)*

1. Bright Coral Pink
2. Clear Red
3. Bright Melon (orange tones)

NOTE: *Lipsticks should always be frosted. The lighter the shade, the heavier the frost. Always add heavy gloss over lip color.*

THEATRICAL ROMANTIC COLOR CHART

COOL PALETTES (BLUE-BASED) | WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Navy/Hot Pink/Frosty Lavender
2. Royal Purple/Bright Violet/Frosty Lilac
3. Shimmery Charcoal/Bright Cobalt/Sparkly Pink

Group II: *Dusty (also known as Summer)*

1. Shimmery Grape/Magenta/Frosty Lilac
2. Shimmery Navy/Fuchsia/Frosty Lavender
3. Shimmery Blue-Gray/Periwinkle/Frosty Pink

Group III: *Rich (also known as Autumn)*

1. Royal Purple/Turquoise/Frosty Copper
2. Shimmery Olive/Bright Jade/Frosty Peach
3. Shimmery Chestnut/Bright Copper/Frosty Gold

Group IV: *Vibrant (also known as Spring)*

1. Shimmery Teal/Turquoise/Frosty Peach
2. Shimmery Jade/Bright Green/Frosty Apricot
3. Shimmery Honey/Bright Copper/Frosty Yellow

Eyeliner: Should always be in the same tone as the lid color, but several shades deeper.

NOTE: *All your eyeshadows should have iridescence. The highlighter should be the most frosted of your shades, while the orbital bone should be the brightest and most visible shade on your eye. Lid color may be slightly smoky and smudged, used as a soft accent.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Magenta
2. Soft Scarlet
3. Hot Pink

Group II: *Dusty (also known as Summer)*

1. Clear Bright Pink
2. Rosy Red
3. Orchid

Group III: *Rich (also known as Autumn)*

1. Bright Rust
2. Bright Tomato
3. Vivid Peach

Group IV: *Vibrant (also known as Spring)*

1. Bright Coral Pink
2. Poppy Red
3. Vivid Apricot

NOTE: *Blush should have a slight sparkle. Either use an iridescent product or dust one of your pale eyeshadow colors over your blush. Use a pink or a peach, depending on your palette.*

LIPS

Group I: *Contrast (also known as Winter)*

1. Magenta
2. Scarlet
3. Hot Pink

Group II: *Dusty (also known as Summer)*

1. Bright Pink
2. Rosy Red (matte)
3. Orchid

Group III: *Rich (also known as Autumn)*

1. Bright Russet
2. Bright Tomato (matte)
3. Light Copper

Group IV: *Vibrant (also known as Spring)*

1. Bright Coral Pink
2. Clear Red (matte)
3. Bright Melon

NOTE: *Lipsticks should be frosted unless noted otherwise. You can soften the effect of your reds by adding a topcoat of a lighter shade. Always add heavy gloss.*

CLASSIC COLOR CHART

COOL PALETTES (BLUE-BASED) | WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Navy/Medium Fuchsia/Light Lavender
2. Royal Purple/Smoky Purple/Light Pink
3. Charcoal/Medium Cobalt/Medium Pink

Group II: *Dusty (also known as Summer)*

1. Smoky Purple/Muted Fuchsia/Lavender
2. Dusty Navy/Periwinkle/Medium Pink
3. Blue-Gray/Mauve/Light Pink

Group III: *Rich (also known as Autumn)*

1. Chestnut/Soft Copper/Soft Yellow
2. Olive/Khaki/Mustard
3. Teal/Turquoise/Apricot

Group IV: *Vibrant (also known as Spring)*

1. Jade/Khaki/Yellow
2. Honey Brown/Tan/Soft Peach
3. Teal Blue/Soft Turquoise/Apricot

Eyeliner: Should be slightly deeper than the lid color (same tone).

NOTE: *Your eyeshadows should normally be matte, not frosted. Some of the products may have slight iridescence, but the effect should be very, very muted and blended,* not *sparkly. In the evening, dust your eye makeup with a sheer, iridescent powder for an elegant glow. Use a silver (Cool palettes) or a gold (Warm palettes), depending on the color group.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Deep Rose to Soft Cranberry
2. Scarlet
3. Soft Fuchsia

Group II: *Dusty (also known as Summer)*

1. Rose
2. Rosy Red
3. Soft Pink

Group III: *Rich (also known as Autumn)*

1. Terra Cotta to Vivid Peach
2. Brick Red
3. Soft Copper to Muted Bronze

Group IV: *Vibrant (also known as Spring)*

1. Peach
2. Clear Red
3. Salmon Pink

LIPS

Group I: *Contrast (also known as Winter)*

1. Deep Raspberry to Soft Cranberry
2. Scarlet
3. Soft Fuchsia to Hot Pink (frosted)

Group II: *Dusty (also known as Summer)*

1. Soft Rose
2. Rosy Red
3. Soft Pink (frosted)

Group III: *Rich (also known as Autumn)*

1. Terra Cotta
2. Tomato Red
3. Soft Copper (frosted)

Group IV: *Vibrant (also known as Spring)*

1. Peach
2. Clear Red
3. Soft Coral Pink (frosted)

NOTE: *Lipsticks should be matte unless noted otherwise. Generally, the lighter the shade, the more the frost. Reds may be toned down slightly by applying a slight topcoat of a light shade. Always apply a light coat of gloss over your lipstick.*

DRAMATIC CLASSIC COLOR CHART

COOL PALETTES (BLUE-BASED)

WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Navy/Burgundy/Pale Lavender
2. Royal Purple/Violet/Light Pink
3. Black/Cobalt/Medium Pink

Group II: *Dusty (also known as Summer)*

1. Smoky Purple/Pink/Lavender
2. Dusty Navy/Periwinkle/Medium Pink
3. Soft Charcoal/Mauve/Iced Pink

Group III: *Rich (also known as Autumn)*

1. Sable/Burnished Copper/Mustard
2. Forest/Muted Olive/Yellow
3. Deep Teal/Smoky Turquoise/Apricot

Group IV: *Vibrant (also known as Spring)*

1. Soft Olive/Khaki/Yellow
2. Teal/Turquoise/Pale Peach
3. Soft Chestnut/Honey/Apricot

Eyeliner: Should be several shades deeper than the lid color, but in the same tone.

NOTE: *The effect of your eyeshadows should always be smoky, so a primary use of matte products is desirable.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Cranberry
2. Deep Scarlet
3. Soft Fuchsia

Group II: *Dusty (also known as Summer)*

1. Deep Rose
2. Deep Rosy Red
3. Soft Fuchsia

Group III: *Rich (also known as Autumn)*

1. Bronze
2. Brick Red
3. Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Deep Peach
2. Orange Red
3. Salmon Pink

LIPS

Group I: *Contrast (also known as Winter)*

1. Cranberry to Soft Burgundy
2. Scarlet
3. Fuchsia (may be frosted)

Group II: *Dusty (also known as Summer)*

1. Deep Rose
2. Rosy Red
3. Soft Fuchsia (frosted)

Group III: *Rich (also known as Autumn)*

1. Mahogany to Deep Copper (may be frosted)
2. Tomato Red
3. Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Deep Peach/Melon
2. Clear Red
3. Salmon Pink to Soft Coral Pink (frosted)

NOTE: *Lipsticks should be matte unless noted otherwise. Always apply light gloss over the lipstick.*

SOFT CLASSIC COLOR CHART

COOL PALETTES (BLUE-BASED)

WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Navy/Violet/Sparkly Iced Pink
2. Royal Purple/Fuchsia/Sparkly Lilac
3. Charcoal/Cobalt/Sparkly Medium Pink

Group II: *Dusty (also known as Summer)*

1. Smoky Purple/Medium Pink/Lavender Frost
2. Dusty Navy/Periwinkle/Pink Frost
3. Blue-Gray/Dusty Fuchsia/Lilac Frost

Group III: *Rich (also known as Autumn)*

1. Teal/Turquoise/Palest Shimmering Apricot
2. Olive/Jade/Palest Shimmering Gold
3. Chestnut/Copper/Shimmering Yellow

Group IV: *Vibrant (also known as Spring)*

1. Jade/Bright Green/Sparkly Peach
2. Teal/Turquoise/Palest Sparkly Apricot
3. Honey Brown/Soft Copper/Sparkly Gold

Eyeliner: Use the same tone as the lid color, but slightly deeper.

NOTE: *The effect of your eye makeup is matte with a slight sparkle or frost added as an afterthought. The highest concentration of iridescence should remain in your highlighter.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Deep Rose
2. Scarlet
3. Hot Pink

Group II: *Dusty (also known as Summer)*

1. Soft Pink
2. Rosy Red
3. Medium Rose

Group III: *Rich (also known as Autumn)*

1. Russet
2. Tomato Red
3. Vivid Peach

Group IV: Vibrant (also known as Spring)

1. Coral Pink
2. Poppy Red
3. Bright Peach

LIPS

Group I: *Contrast (also known as Winter)*

1. Raspberry
2. Scarlet (matte)
3. Hot Pink

Group II: *Dusty (also known as Summer)*

1. Light Bright Pink
2. Rosy Red (matte)
3. Soft Rose (matte)

Group III: *Rich (also known as Autumn)*

1. Bright Rust
2. Tomato Red (matte)
3. Soft Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Soft Coral Pink
2. Clear Red (matte)
3. Bright Peach

NOTE: *Your lipsticks should generally be slightly frosted unless noted otherwise. Always add moderate gloss over your lipstick.*

NATURAL COLOR CHART

COOL PALETTES (BLUE-BASED) | WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Navy/Cobalt/Medium Pink
2. Royal Purple/Burgundy/Light Lavender
3. Charcoal/Deep Violet/Iced Pink

Group II: *Dusty (also known as Summer)*

1. Soft Navy/Periwinkle/Iced Pink
2. Smoky Purple/Mauve/Medium Pink
3. Blue-Gray/Rose/Lavender

Group III: *Rich (also known as Autumn)*

1. Chestnut/Copper/Pale Apricot
2. Olive/Jade/Pale Yellow
3. Deep Teal/Turquoise/Mustard

Group IV: *Vibrant (also known as Spring)*

1. Olive/Jade/Pale Peach
2. Teal/Bright Aqua/Pale Gold
3. Honey Brown/Clear Copper/Pale Yellow

Eyeliner: Should be the same tone as the lid color, but several shades deeper.

NOTE: *Keep the outer lid color smoky and fairly deep. The orbital bone clear and bright, and the highlighter very pale and slightly tinted. Products should generally be matte, except the highlighter, which will have some iridescence.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Dark Rose to Vivid Plum
2. Clear Scarlet
3. Hot Pink to Bright Fuchsia

Group II: *Dusty (also known as Summer)*

1. Rose
2. Rosy Red
3. Dusty Fuchsia to Soft Pink

Group III: *Rich (also known as Autumn)*

1. Bronze
2. Brick Red
3. Vivid Peach to Soft Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Peach
2. Orange Red
3. Salmon Pink

LIPS

Group I: *Contrast (also known as Winter)*

1. Bright Plum to Soft Cranberry
2. Bright Scarlet
3. Hot Pink to Fuchsia

Group II: *Dusty (also known as Summer)*

1. Soft Rose
2. Rosy Red
3. Orchid to Light Pink

Group III: *Rich (also known as Autumn)*

1. Copper
2. Rusty Red
3. Honey Beige to Soft Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Soft Peach
2. Orange Red
3. Salmon Pink to Soft Coral Pink

NOTE: *Lipsticks should nearly always be matte. A minimal frost may be used in the lightest shades. Always cover lipstick with clear gloss.*

FLAMBOYANT NATURAL COLOR CHART

COOL PALETTES (BLUE-BASED)

WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Royal Purple/Bright Fuchsia/Pale Lavender
2. Black/Royal Blue/Medium Pink
3. Navy/Deep Violet/Pale Pink

Group II: *Dusty (also known as Summer)*

1. Soft Navy/Medium Cobalt/Medium Pink
2. Charcoal/Mauve/Pale Pink
3. Smoky Purple/Soft Fuchsia/Lavender

Group III: *Rich (also known as Autumn)*

1. Forest/Olive/Mustard
2. Deep Teal/Turquoise/Apricot
3. Sable/Copper/Yellow

Group IV: *Vibrant (also known as Spring)*

1. Soft Olive/Jade/Gold
2. Teal/Turquoise/Peach
3. Soft Chestnut/Bright Copper/Yellow

Eyeliner: Use the same tone as the lid color, but several shades deeper. Keep a strong definition.

NOTE: *Eyeshadows should generally be matte, with a smoky and dark outer lid color for a strong shape, a bold orbital bone color, and a rich highlighter. Iridescence should be confined to the highlighter.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Bold Cranberry
2. Deep Scarlet
3. Bright Fuchsia

Group II: *Dusty (also known as Summer)*

1. Strong Rose
2. Rosy Red
3. Dusty Fuchsia to Pink

Group III: *Rich (also known as Autumn)*

1. Deep Bronze
2. Bright Brick Red
3. Terra Cotta to Vivid Peach

Group IV: *Vibrant (also known as Spring)*

1. Vivid Peach
2. Orange Red
3. Salmon Pink

LIPS

Group I: *Contrast (also known as Winter)*

1. Vivid Cranberry to Bold Plum
2. Deep Scarlet
3. Bright Fuchsia

Group II: *Dusty (also known as Summer)*

1. Deep Rose
2. Rosy Red
3. Soft Fuchsia to Medium Pink

Group III: *Rich (also known as Autumn)*

1. Rich Copper to Mahogany
2. Tomato Red
3. Terra Cotta to Deep Honey Beige

Group IV: *Vibrant (also known as Spring)*

1. Rich Peach
2. Clear Red
3. Salmon Pink to Soft Coral Pink

NOTE: *Lipsticks should usually be matte, although the lightest shades may have a slight frosting. Apply heavy gloss over the lipstick.*

SOFT NATURAL COLOR CHART

COOL PALETTES (BLUE-BASED)

WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Navy/Violet/Sparkly Lavender
2. Charcoal/Cobalt/Sparkly Pink
3. Deep Purple/Burgundy/Sparkly Lilac

Group II: *Dusty (also known as Summer)*

1. Smoky Purple/Pink/Frosty Lavender
2. Soft Navy/Dusty Fuchsia/Frosty Pink
3. Blue-Grey/Periwinkle/Frosty Lilac

Group III: *Rich (also known as Autumn)*

1. Teal/Turquoise/Sparkly Bronze
2. Olive/Jade/Sparkly Apricot
3. Chestnut/Bright Copper/Sparkly Gold

Group IV: *Vibrant (also known as Spring)*

1. Jade/Bright Green/Sparkly Peach
2. Turquoise/Bright Aqua/Sparkly Apricot
3. Honey Brown/Bright Copper/Sparkly Gold

Eyeliner: Should be the same tone as the lid color, but slightly deeper.

NOTE: *Eyes should be a combination of matte and frosted products. Generally, the outer lid should be matte and slightly smoky, while the orbital bone should be colorful (usually matte, but slight iridescence is possible) and the highlighter should be soft and shimmering.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Dark Rose
2. Scarlet
3. Hot Pink to Soft Fuchsia

Group II: *Dusty (also known as Summer)*

1. Light Pink to Soft Rose
2. Rosy Red
3. Soft Fuchsia

Group III: *Rich (also known as Autumn)*

1. Rust
2. Tomato Red
3. Vivid Peach to Soft Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Vivid Peach
2. Poppy Red
3. Coral Pink

LIPS

Group I: *Contrast (also known as Winter)*

1. Deep Raspberry to Soft Cranberry (frost)
2. Scarlet (matte)
3. Hot Pink to Bright Fuchsia (frost)

Group II: *Dusty (also known as Summer)*

1. Light Pink to Rose (frost)
2. Rosy Red (matte)
3. Orchid (frost)

Group III: *Rich (also known as Autumn)*

1. Bright Russet (frost)
2. Tomato Red (matte)
3. Soft Copper to Honey Beige (frost)

Group IV: *Vibrant (also known as Spring)*

1. Bright Melon/Peach (frost)
2. Clear Red (matte)
3. Coral Pink (frost)

NOTE: *Lipsticks are a mixture of matte and frost. As a general rule of thumb, the deeper the color, the less frosting. Always apply heavy gloss over the lipstick.*

GAMINE COLOR CHART

COOL PALETTES (BLUE-BASED)

WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Black/Cobalt/Icy Pink Frost
2. Deep Navy/Violet/Icy Lilac Frost
3. Royal Purple/Fuchsia/Icy Lavender Frost

Group II: *Dusty (also known as Summer)*

1. Navy/Periwinkle/Lilac Frost
2. Soft Charcoal/Soft Fuchsia/Lavender Frost
3. Smoky Purple/Burgundy/Pink Frost

Group III: *Rich (also known as Autumn)*

1. Sable/Copper/Palest Yellow Frost
2. Forest/Olive/Palest Peach Frost
3. Deep Teal/Smoky Turquoise/Palest Gold Frost

Group IV: *Vibrant (also known as Spring)*

1. Soft Olive/Jade/Pale Gold Frost
2. Teal/Turquoise/Pale Apricot Frost
3. Chestnut/Bright Copper/Yellow Frost

Eyeliner: Use the same tone as the lid color, but much darker. Keep very deep, very crisp, and very defined.

NOTE: *Eyeshadow should be very smoky. Keep the outer lid color very deep and very defined for a super strong shape. Orbital bone should be well blended into the outer lid color, and the highlighter should be pale. Matte products predominate, although the highlighter may be slightly iridescent.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Deep Cranberry to Bold Plum
2. Scarlet to Bright Burgundy
3. Fuchsia

Group II: *Dusty (also known as Summer)*

1. Soft Fuchsia
2. Rosy Red
3. Deep Rose

Group III: *Rich (also known as Autumn)*

1. Deep Bronze
2. Orange Red
3. Clear Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Bright Peach
2. Poppy Red
3. Bright Coral Pink

LIPS

Group I: *Contrast (also known as Winter)*

1. Cranberry to Bright Plum
2. Bright Scarlet
3. Bright Fuchsia

Group II: *Dusty (also known as Summer)*

1. Soft Fuchsia to Deep Orchid
2. Rosy Red
3. Rose Pink

Group III: *Rich (also known as Autumn)*

1. Deep Copper
2. Tomato Red
3. Bright Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Bright Melon (orange tones)
2. Clear Red
3. Bright Coral Pink

NOTE: *Lipsticks are primarily matte, although the lightest shades may be slightly frosted. Add a coat of heavy gloss over the lipstick.*

FLAMBOYANT GAMINE COLOR CHART

COOL PALETTES (BLUE-BASED) | WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Black/Royal Blue/Medium Pink
2. Royal Purple/Bright Violet/Icy Pink
3. Dark Navy/Bright Fuchsia/Icy Lavender

Group II: *Dusty (also known as Summer)*

1. Navy/Periwinkle/Pale Rose
2. Smoky Purple/Soft Fuchsia/Pale Lavender
3. Charcoal/Mauve Pink/Pale Pink

Group III: *Rich (also known as Autumn)*

1. Sable/Bright Copper/Pale Yellow
2. Forest/Olive/Pale Gold
3. Deep Teal/Turquoise/Pale Apricot

Group IV: *Vibrant (also known as Spring)*

1. Soft Olive/Bright Jade/Light Gold
2. Teal/Clear Aqua/Pale Apricot
3. Soft Chestnut/Bright Copper/Light Yellow

Eyeliner: Use a liner in the same tone as the lid color, but many shades deeper. The liner should always be kept crisp, deep, and distinct.

NOTE: *Eye color should be kept very smoky with primarily matte products. Outer lid color should be very dark and distinct for a super strong shape. Orbital bone should be bright and clear, but well-blended into the outer lid color. Highlighter should be pale, but with a definite tint.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Cranberry to Vivid Plum
2. Deep Scarlet
3. Bright Fuchsia

Group II: *Dusty (also known as Summer)*

1. Soft Fuchsia
2. Deep Rosy Red
3. Medium Rose

Group III: *Rich (also known as Autumn)*

1. Deep Bronze
2. Orange Red
3. Clear Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Clear Peach
2. Orange Red
3. Salmon Pink

LIPS

Group I: *Contrast (also known as Winter)*

1. Deep Cranberry
2. Deep Scarlet
3. Bright Fuchsia

Group II: *Dusty (also known as Summer)*

1. Soft Fuchsia to Deep Orchid
2. Rosy Red
3. Rose Pink

Group III: *Rich (also known as Autumn)*

1. Mahogany to Bold Copper
2. Deep Tomato Red
3. Clear Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Bright Melon (orange tones)
2. Clear Red
3. Bright Coral Pink

NOTE: *Lipsticks should generally be matte, although the lightest shades may have very slight frosting. Apply heavy gloss over the lipstick.*

SOFT GAMINE COLOR CHART

COOL PALETTES (BLUE-BASED) | WARM PALETTES (GOLDEN-BASED)

EYESHADOW

OUTER LID/ORBITAL BONE/HIGHLIGHTER

Group I: *Contrast (also known as Winter)*

1. Black/Bright Cobolt/Frosty Pink
2. Dark Navy/Bright Violet/Frosty Lilac
3. Royal Purple/Bright Fuchsia/Frosty Lavender

Group II: *Dusty (also known as Summer)*

1. Navy/Soft Fuchsia/Frosty Lilac
2. Smoky Purple/Burgundy/Frosty Lavender
3. Charcoal/Bright Periwinkle/Frosty Pink

Group III: *Rich (also known as Autumn)*

1. Forest/Jade/Shimmering Apricot
2. Deep Teal/Bright Turquoise/Shimmering Peach
3. Sable/Bright Copper/Shimmering Gold

Group IV: *Vibrant (also known as Spring)*

1. Soft Olive/Bright Green/Sparkly Peach
2. Teal/Bright Aqua/Sparkly Apricot
3. Soft Chestnut/Bright Copper/Frosty Gold

Eyeliner: Use a very dark liner in the same tone as the lid color. Keep the liner very crisp, very deep, and very distinct.

NOTE: *Eyeshadow should be a mixture of dark/bright/sparkly. The outer lid should be very dark and smoky (matte), the orbital bone should be clear and bright (usually matte), and the highlighter very frosty and colorful. Make sure the shape is very strong and defined.*

BLUSH

Group I: *Contrast (also known as Winter)*

1. Fuchsia to Magenta
2. Bright Scarlet
3. Hot Pink

Group II: *Dusty (also known as Summer)*

1. Soft Fuchsia
2. Rosy Red
3. Bright Pink

Group III: *Rich (also known as Autumn)*

1. Bright Rust
2. Tomato Red
3. Soft Terra Cotta

Group IV: *Vibrant (also known as Spring)*

1. Bright Coral Pink
2. Poppy Red
3. Vivid Clear Peach

LIPS

Group I: *Contrast (also known as Winter)*

1. Magenta to Bright Fuchsia
2. Scarlet (matte)
3. Hot Pink

Group II: *Dusty (also known as Summer)*

1. Orchid
2. Rosy Red (matte)
3. Light Bright Pink

Group III: *Rich (also known as Autumn)*

1. Bright Russet
2. Tomato Red (matte)
3. Light Copper

Group IV: *Vibrant (also known as Spring)*

1. Bright Coral Pink
2. Bright Clear Red (matte)
3. Bright Melon (orange tones)

NOTE: *Lipsticks should be frosted unless noted otherwise. Apply a very heavy coat of gloss over the lipstick.*

8 | HAIR—YOUR CROWNING GLORY!

Why is it so difficult to achieve an effective hairstyle? Wouldn't it seem logical that in our age of unparalleled "hair technology," where "superstar" hairstylists can combine state-of-the-art equipment with products and processing that were not even dreamed of a few short years ago, getting an exciting hairstyle would be *easier* than ever?

Yet if you're like nearly every other woman alive, *ease, logic,* and *excitement* do not describe your usual "hair experience." Much more typical are feelings of frustration, confusion, and even fear as you seek the simple satisfaction of a style that is *complimentary* to you, as well as *possible to maintain.* Far more common are the elaborate routines that I call hair torture, where your hair is put through intricate devices more diabolical than those used during the Spanish Inquisition! You'd think today's hairstylists actually *hate* hair, the way they strip, bleach, twist, tease, lacquer, straighten, curl, frizz, gel, mousse, blow, stretch, and pull it into every shape possible—all sold to us under the guise of "beauty." (Don't you wonder sometimes if the "powers that be," those who think up these crazy fashion trends, aren't the grown-up counterparts of those little boys who used to get their jollies by pulling the wings off butterflies?)

Of course, the fact is that hairstylists and beauty trend-setters wouldn't be torturing hair to begin with if someone didn't allow it, request it—even *demand* it. And just who do you suppose that "someone" is? What do you think the treatment of your hair (or your permission to others for *their* treatment of it) implies about your underlying feelings toward your hair in the first place?

Imagine for a moment, if you will, that your hair has a voice of its own. (I know you already believe it has a *mind* of its own, so let's empower it with speech as

well!) What do you think your hair would say to you about the way you've dealt with it through the years? If your ears are ringing at the thought of the expletives hurled, the pained shrieks, and outraged screams from your hair, you understand all too well what I'm suggesting!

What on earth did your poor hair ever do to you to deserve such treatment?

Take this last question quite seriously. Answer it with whatever immediate reaction comes up—*do not censor your reactions.*

Are any of your reactions similar to the following?

"If I had been born with *different* hair [i.e., more, thick, curly, straight, etc.] I would be *beautiful* [or glamorous, sexy, attractive, alluring, etc.]."

"My hair is the bane of my existence!"

"My hair has always made me feel ugly."

"My hair makes me feel like less of a woman." (Believe it or not, this is by *far* the most common feeling expressed.)

"No one has ever been able to do *anything* with my hair!" (And the unspoken message here is that no one ever will either!)

"I hate my hair!"

No wonder seeking something as seemingly straightforward as a simple hairstyle that works for you includes some often traumatic stages along the way. No wonder a trip to the hair salon frequently turns into a saga worthy of a film trilogy entitled "Hair Wars." If you're like 99 percent of the female population, you've got some very serious "hair history" to deal with long before you get to the stage of "What is my most flattering hairstyle?"

Now, I certainly do not mean to make fun of, or minimize in any way, any painful feelings you may have experienced over the years. Believe me, I understand that your hair may easily be the single most difficult aspect of your physicality to embrace and accept as an asset. Yet an asset is exactly what it is, even though it may take a little time and patience to come around to this viewpoint! (If it's any comfort to you, even those ladies with luxurious tresses, completely beautiful and acceptable by the most traditional of standards, almost *always* also have negative associations with their hair! These are the women who tend to describe their hair as "bushy," "coarse," "problem hair," and as "having a mind of its own," or of being "impossible to control!" It may come as a surprise to you that men share this problem too, even though they are usually loathe to admit it in public. Baldness, thinning hair, or hair that is an unusual color or texture causes enormous anxiety among men, and not only do they feel they have to keep their anxiety to themselves, but they don't have hundreds of articles to read in men's magazines to learn how to correct or change their situation either!)

"Hair trauma" is a universal problem in our society. It is deeply imbedded in our psychological makeup. Ask any psychiatrist and he'll tell you that some of our first conscious associations as infants are tied in with the feel, touch, color, texture, and scent of our mothers' hair!

Traditionally, hair has always been associated with sexuality—virility and potency in men, and the primary source of allure for women.

One only has to flip through the advertisements in one of today's magazines to find evidence that hair still possesses a powerful aura of mystery. To have "beautiful hair" is to be attractive and sensual; no small commodities in a society that values youth and beauty the way ours does. After all, it's hard to imagine "beautiful people" without "beautiful hair," isn't it?

No wonder so many women blame most of their physical dissatisfactions on their hair! When a woman feels drab, depressed, tired, or even bored, what does she frequently do? She highlights her hair! When a woman wants to make a major change in her life, what action does she take first? She changes her hairstyle! No matter that this woman could just as easily (and probably more effectively) have chosen to buy a new blouse or two, or make a change in her makeup. The onus is definitely on *hair* as the tool that will somehow miraculously rearrange her identity and help her escape from all that ails her! (Now I'm not suggesting that a new and effective hairstyle or color change won't have a positive effect on a woman's life, or that an outer change in hair will never be the instigator of inner changes. My belief in the integration of the inner and outer selves is, after all, the point of your metamorphosis. I'm merely pointing out the strong "mystical thinking" that exists in our society when it comes to what a simple head of hair can and cannot be expected to achieve!)

Would it were true that to *feel* attractive and sensual, all you needed was to be born with a thick head of hair, or to somehow create the illusion that you were! If only all you needed was to color, curl, tease, straighten, bleach, or simply grow your hair as long as you possibly could before the ends break off in order to truly *feel* marvelous about the person who stares back at you from the mirror!

The truth of the matter is: The most stunning and appropriate hairstyle possible is not going to make you feel beautiful and attractive deep down inside unless you make *friends* with your hair first! Even if I were to come to your house with my very best and most skilled hair designer, and we were to painstakingly create a hairstyle that was guaranteed to knock the socks off all your friends, it would not make you feel any better about yourself; and the change would definitely not last unless you *integrated* it with your being by beginning to appreciate the natural beauty of your specific type and color of hair.

My friend, *before* we begin to discover which hairstyle will complete your metamorphosis, you've got to take a positive and appreciative attitude to this most important part of who you are! *Your hair was given to you as a gift; it is as precious and distinctive as any other part of your being.* You must look at it as something very special, worthy of accentuating and enhancing, not as something to fight! So, the very first step of your hair metamorphosis is to *cultivate an appreciation of your hair exactly as it*

was given to you. After we've begun this change in attitude, then, and only then, can we begin to discuss such styling processes as cutting, perming, coloring, and the like. It's not that such processes should never be utilized, but they must be used in *harmony* with the hair Nature gave you instead of as techniques with which to wage war against your natural hair!

The truth is, with this change in approach (working *with* your hair in harmony), all your past fights will simply disappear! Mother Nature loves to be enhanced, and when this becomes your goal, all the miracles of our supertechnology will begin to make your life easier! Far less time will be spent on your hair. Far less money will be wasted on unsuccessful perms, excessive highlights, and loads of expensive styling equipment that is counterproductive to bringing out *your* special beauty!

To begin with, on a separate piece of paper, write down three words or phrases that you can use to describe your hair. Do this right now, before you read another word. Now, examine this list as if it was given to you by a friend describing *her* hair. Which descriptions are positive? Which descriptions are negative? Do you see the difference specific words make in terms of the way you *view* your hair? Let's begin to change the negatives into positives. Here's a list of some of the more typical descriptions of basic hair. The left-hand group is a "negative association" list; the right-hand group is a "positive association" list. Note how simple it would be for you to replace any negative description hair with an equally appropriate (and truthful) positive description.

Negative	Positive
Baby-fine	Silky, shiny
Limp, no body	Smooth, sleek
Frizzy, lifeless	Wispy, soft
Coarse, unruly	Wild, luxurious
Mousy, drab, dull, no highlights	Smoky, sultry, dense, dusty
Dark, stark, harsh	Dramatic, exotic, vivid

Can you begin to see that it is possible to learn to see the beauty of your hair? That with time and a little effort you might even begin to make friends with your hair, possibly even one day appreciate and *enjoy* your hair?

Can you also begin to see that, as your underlying *feeling* about your hair changes, your need for styling, processing, and coloring is going to change as well? This doesn't mean you won't choose to perm, color, set, or spray your hair. However, you will be using these techniques to achieve a far different purpose.

Our choice of techniques and styling approaches will be based solely on *further expressing yourself,* and on *utilizing and enhancing the beauty that already exists,* not "correcting" or trying to make your hair into something it was never intended to be!

When you think about it logically, if Nature created you to be exactly who you are (and indeed, it is your very *specific* combination of physical characteristics that constitutes your special type of beauty —those things that make you *you,* and set you apart from anyone else on earth), doesn't it make sense that your hair would be included? Do you honestly think Nature would have lapsed here, at the very last moment, after laboring so hard over every other detail of your unique creation?

By changing your attitude toward your hair (much in the same manner we've been modifying your subjective misconceptions about yourself into an *objective appreciation of your uniqueness* all along this journey) you are going to open yourself up to embrace some wonderful new feelings about yourself, as well as put yourself in the position of at last being able to take advantage of the unlimited possibilities that exist in this miraculous age of hair!

Now, at this point, if we accept the philosophy that your natural hair is *right* for you and doesn't need to be "changed" (any work or processing is only to *enhance* and make it more *effective*), what we need is a simple system that will allow you to pick and choose from the myriad of techniques available. How do you achieve the "ultimate hairstyle"? Follow me and I'll show you a way that is much easier than you could ever believe possible!

There are three steps to creating your perfect hairstyle:

1. *Define the concept of your hairstyle.* This is determined by defining the "type" of hairstyle your Image Identity requires (which comes, of course, from your Yin/Yang balance). This means you are using your hairstyle to complete your total look. It also means you are learning to view your hairstyle as an *accessory* that will coordinate with your clothing styles and the style of your makeup.

For example, a Dramatic needs a geometric hairstyle to harmonize with the angular silhouette of her clothing and the sculpted contours of her makeup. This comes from her extreme, sharp Yang initially determined by analyzing her physical form and projected essence. Whatever the length, processing, or styling chosen to achieve this, the primary concern is that the shape be sculpted, angular, and geometric.

2. *Execute the concept according to your hair's texture.* This determines how the correct shape will be achieved given the type of hair you have. Can the shape simply be cut into your existing hair, or will any processing such as a permanent be helpful to make your best style more effective? This also includes eliminating any unnecessary processing.

For example, our Dramatic is normally born with very fine, silky hair—definitely an asset for the sleek and sculpted style she requires to be visually defined to perfection! Should she have lusted after thick curls before she began to work with her Image Identity, she would no doubt have had problems. Not only would a permanent most likely not "take" given her natural texture, it would also have been counterproductive to achieving the hairstyle that would bring out her most stunning beauty!

On the other hand, we might find a Romantic who was born with hair that is

basically very soft but fairly straight. Since her Image Identity requires a hairstyle that is ornate and rounded in shape, given the soft fluidity of her clothing, the intricacy of her accessories, and the watercolor sparkle of her makeup, we might choose a body wave in order to make a simple set on hot rollers hold more effectively. This would be a perfectly legitimate choice for her because it simply accentuates the natural bend in her hair and makes it easier for her to achieve the hairstyle that completes her total look with grace and sophistication.

3. *Choose a style that fulfills the concept and can be successfully maintained at home.* This includes learning any new styling techniques—such as working correctly with a blow dryer, hot roller sets, curling irons and the use of products such as gels, mousse, etc.—that complete the hairstyle. Remember, these will be far more convenient than the old styling techniques you used to use, so don't automatically reject them as not fitting into an active life-style. Because we've already considered the type of hair you have naturally, as well as come up with the concept for your hairstyle by using your Image Identity as our guide (and remember, your Image Identity is *based totally* on all the things you naturally are), these new styling techniques are going to be working *with* your natural hair, as well as working *with* the shape (including any processing) that has been *cut into the hair.*

Therefore, these styling techniques will simply be the icing on the cake, so to speak, which you've already "baked" by choosing the style your Image Identity says is correct! You've done the hard work by taking the time to define the type of hairstyle you need and seeing that it's executed correctly. The styling techniques necessary will be working in harmony with all this previous work, and will not only be simple, but will actually save you time and energy! Using a blow dryer or hot rollers or mousse, etc., to *complement what has already been cut into the hair* is a far different story from using these styling techniques to fight *against* the natural tendencies of your hair!

Please don't forgo this last, most crucial step in fully realizing your "hair potential." Don't reject this finishing because of past bad experiences with styling your hair.

Simply take the time to learn the proper techniques from your hairstylist. He or she will be glad to work with you until you pick them up. There doesn't have to be anything difficult or intricate about styling your hair when the proper groundwork is laid. It just takes some initial effort in learning to master the necessary techniques.

NOTE: It's very important *not* to choose a hairstyle that's based solely on convenience, whatever your life-style. The point of finding the hairstyle that is going to work most effectively on you is *not* simply finding the one that saves you time, it's to find the style that includes *both* effectiveness *and* efficiency. A so-called wash 'n wear style that requires little or no maintenance is not going to do you much good if it doesn't *enhance* you.

No matter how busy you are, or how little time you have to devote to your hair in the morning, you've got to make the *effect* of your hairstyle the first consideration if you truly feel your appearance is important. (Now, notice I didn't say it's the *only* consideration, merely the first!) Otherwise, if you walk into a business meeting and your hair appears less sophisticated than you do, the unspoken reaction to you will *not* be one of understanding and kind acceptance!

We don't think: "My, Sarah must be really busy; she doesn't even have time to finish her hair properly. She must really be a go-getter." Closer to the truth of what we think is: "Why is Sarah's hair such a mess? Doesn't she think enough of herself to get a decent hairstyle?"

None of your excuses or rationalizations for having less than perfect hair make a bit of difference to anyone other than you! They may serve to ease your conscience when you pass a mirror unexpectedly and feel a twinge of regret starting to creep over you, but, believe me, no one else will give you credit for being anything other than, at best, unsophisticated—at worst, a slob! (If you think this is unnecessarily cruel, or not totally the truth, examine your own reactions to each woman you pass on the street. Notice how important her hairstyle is in determining your initial appraisal of her status, her wealth, her social standing, her attractiveness, or whatever else you think of! You are just as guilty of arriving at superficial first impressions as you are a victim of them!)

Now remember, I'm not suggesting you disregard practicality. I'm only reiterating my belief that efficiency and practicality are of no use to you if they don't achieve a stunning hairstyle! I realize it's far easier to forgo any styling at all, and settle for a wash 'n wear haircut. It's also easier to wear sweatshirts and no makeup, but not very effective if you value your appearance, if you want to look and feel as beautiful as you can be!

So-called life-style hairdos never work properly. They don't include enough information about who you *truly* are. They settle for sloppiness and ease at the expense of beauty, and they fail to include your hidden *potential!* You do not have to forgo simplicity, practicality, or excitement in your hairstyle.

You *may* have to put aside old, worn-out ideas that say styling your hair has to be difficult or extraordinarily time-consuming. It doesn't, and it *won't,* if you'll simply follow the three steps I've given you to achieve your ultimate hairstyle. Expressing your Image Identity through your hair is the secret to changing your "hair woes" into "hair joys!"

SHAPE—THE KEY TO THE CONCEPT FOR YOUR HAIR

The essential ingredient in choosing both the right hairstyle for you as well as executing it is: *shape*. The shape of a hairstyle refers to the *outline* or *silhouette* of your hair. *It comes solely from the cut.* It cannot be styled or processed (permed, straightened, etc.) into the hair. Styling techniques (blow drying, hot rollers, gels, mousses, etc.) and processing of the hair certainly affect the final look of a hairstyle—the lines may be softened or strengthened considerably by any of these—but the shape itself is always *cut into the hair.*

There is never an exception to this rule (not in a successful hairstyle, that is), and the desired shape always *dictates* which techniques and what methods of cutting (layering, feathering, bobbing, blunt-cutting, beveling, etc.) are needed to create this shape given the type of hair you have.

Furthermore, as we've already discussed, the correct shape for *your* hairstyle is determined *solely* by your Image Identity (which comes, of course, from your Yin/Yang balance).

The shape of your hairstyle should *never* be determined by the texture of your hair, the direction it grows, or any other such information. These facts about your hair will determine *how the shape is executed,* as well as which processing methods or styling techniques should be used to achieve the perfect style, but the shape itself comes from the "concept" of hair that your Image Identity requires for your *total look* to be completed with ease and sophistication. (Remember, we considered the type of hair you have when we first determined your Image Identity. Since your hair is also an innate part of you, connected to the rest of you through your genetic makeup, we are actually *following* Nature, and only adding enhancement.)

This is the way we express your *innate essence* through your hair. By taking the shape from your Yin/Yang balance via your Image Identity, we are *including* your hair as an important part of our goal of making your appearance an expression of *all that you are!*

By taking the shape of your hairstyle from your Image Identity, we are also giving you a hairstyle that automatically *coordinates with your total look,* that works in harmony with your clothes, your accessories, and your makeup. This approach means that your hair can be as exciting, as dazzling, and as expressive of the "true beauty of *you*" as all the other parts of your appearance!

Just remember, in order to achieve the ease, excitement, and perfection of the ultimate hairstyle, you must remember to view your hair as *one part of your total appearance* and not as a separate entity! No more using a hairstyle to "correct" a face shape. No more adding bangs or highlights to "soften" a prominent nose. No more bleaching the hair to achieve someone else's arbitrary idea of "glamour."

You must now begin to view your hair holistically, as a part of a greater unit—*you!* I promise that if you will truly do this, your glamour, your sophistication, your elegance, your sensuality will all come immediately to the surface.

You may not be the cliché of a bleached blond. Yours may not be the stereotype of long, cascading tresses. But you will, my dear friend, be using your hairstyle as one more tool in expressing your far more special, and *far* more stunning, unique beauty! Your hair has star quality too, you know! I hope to encourage you to let it blaze forth as brilliantly as any other part of your metamorphosis!

NOTES ON COMMUNICATION WITH YOUR HAIRSTYLIST

After discovering what *type* of hairstyle you need to complete the theme of your Image Identity, probably the next most important issue is communicating this concept to your hairstylist. After all, we may come up with an ideal hairstyle for you, but it's got to be *executed* properly or it's only a theory.

The first step in effective communication with your hairstylist is to approach him (or her, as the case may be) with total respect. After all, your stylist has worked long and hard to perfect his craft. Furthermore, he probably has a deep belief in what he does. (If you sense that either of these two considerations is not accurate, you're due for a switch in stylists, pronto!)

Also, remember that even if you've had a number of bad experiences in searching for the perfect stylist, a top-notch hair person *wants* you to look good. After all, the better *you* look, the better *he* looks! If you treat your stylist with respect, as an expert whose advice you value, you'll find him far more receptive to your ideas, concepts, and questions.

Try to discuss the shape of your hair together. Explain that you want a specific type of hairstyle to go with the particular clothes you wear, your jewelry, and your makeup. (Of secondary help here is to always arrive at the salon dressed and made up properly. This will get your message across more effectively than any other statement. Even though hairstylists aren't traditionally trained to think of designing a hairstyle that goes with your head-to-toe look, they can certainly be influenced if you seem to have a strong and distinct personal style that is clearly evident in your clothing and makeup. Also, even though it's tempting to go to the salon with no makeup on and in jeans, you're running a real risk of being seen as someone different from who you are. It's very hard to visualize that you are a potential Rita Hayworth when you walk into a salon looking like a schlump! Don't shortchange yourself by laziness, here. The extra effort will pay off handsomely.)

It's probably not going to help enormously to explain that you are an extreme Yin, Romantic, unless your stylist is familiar with this book. Everyone has a different idea of the term "romantic" (or whichever Image Identity theme you are), and with-

out the proper context of achieving your total look, it may prove confusing.

It would be helpful to explain a little bit about the *essence* of the image you are trying to achieve, as well as to relate the celebrity examples included. Bear in mind that you are seeking to give your stylist *inspiration* more than anything else. He is going to interpret your requests *through* his techniques and artistic sensibilities. Your job is to get him thinking along the lines of expressing your Image Identity through your hair.

For example, an initial encounter with a stylist might go like this:

"Hello, my name is Mary Jones. I'm interested in achieving a hairstyle that is soft, framing my face, in a stylized and coiffed way. The shape should be curved, rounded, ornate, and styled *around* my face. I'm an actress, and I have a look that is very feminine and somewhat theatrical, similar to Jane Seymour or an old-time movie star like Hedy Lamarr or Rita Hayworth. As you can see, I tend to wear a lot of intricate jewelry with sparkle, and clothes that are rather sensual and ornate, even clingy.

"I need a hairstyle that will coordinate with my rather old-fashioned glamour. I'm willing to spend a little time and effort working with my hair to achieve this look if you'll show me how to work with the necessary tools and products.

"I've heard that you're very talented and I'm very impressed by the creative work I've seen coming out of your chair. I'd very much like to hear any suggestions you might have about my hair, and what you see doing with it. Now that you know a little bit about me and the total look I'm trying to achieve, what would you suggest at this point?"

After you feel you have successfully communicated the concept and shape you need, relax and let him practice his craft. He's not going to create a style as it appears on a model you've picked out in a magazine (although this too may provide another tool for *inspiration*). His job is to take the information you've given him and, with his artistic sensibilities, to come up with a creation for your hair that is uniquely you.

Even in my studio in New York, when I personally work with a client to define her Image Identity, and I give her a range of hairstyle possibilities that work with her total look, I don't expect our hairstylists to re-create the exact hairstyle I suggest. If I did, I would be seriously limiting the possibility of achieving the *ultimate* style for the client, which happens when the hair artist takes the special essence of the woman (by working with her Image Identity as his theme) and utilizes his specific talents and techniques to achieve *his creative interpretation of the woman through her hair!*

Now, of course, my stylists are thoroughly trained in working with hair as an extension of a total look, and the whole Image Identity program. Since your stylist is probably not, this is the gap you must tactfully bridge. Remember that achieving a good hairstyle is a *collaboration*. Your stylist needs to be free to create. As long as you feel confident that he is *working in harmony with you* to achieve the goal of your Image Identity, you've got to give him some freedom—or you aren't going to get a very exciting or successful hairstyle.

A consultation is advisable if this is your first visit. Most salons will book a consultation for a fee, which is usually applied toward your first haircut (although not always, so check). *Do* expect to pay, however. After all, you are taking up the stylist's time as well as picking his brain.

The main thing to seek in a new stylist is an initial receptiveness to your desire for a total look. If he seems interested in what you have to say, and wants to work *with* your Image Identity, there's a good chance a hairstyle will be successful (assuming his cutting skills are technically sound).

On the other hand, if the stylist seems uninterested in relating your hair to your head-to-toe look, you are assuredly in for an unfortunate experience. Also, *run*—don't walk—in the other direction if all the stylist talks about is "the latest hair fashions" or "trends," or suggests that "you can change your clothes and makeup to match your new hairstyle!"

It's certainly acceptable for a wonderful hair artist to be primarily interested in hair, as opposed to clothes or makeup. After all, he is a specialist, and hair is his area of expertise. You'd expect an architect to be more interested in the design of a building than in choosing the upholstery for the chairs in the lobby! Still, the mark of a true artist in the area of hair is the stylist who wants his work to further express the *complete appearance of his client*, and not for her to be stopped on the street because everyone notices how unusual her *hairstyle* is! When someone has a truly special hairstyle, all you notice is how stunning the *woman* looks.

Put a lot of effort into finding the right stylist—it is extremely important in achieving your metamorphosis. The combination of artistry, vision, superb technique, and a nurturing attitude is not easily attained, but it is well worth the time it takes to find someone and the money you must invest to make it happen. Do expect such a combination to come with an appropriate fee. A bad haircut is no bargain, however little it cost. Any money you may save by seeing an inexperienced or inefficient stylist is far offset by what you lose with the ineffective haircut you receive. After all, you wear your hair every day! A disastrous haircut cannot simply hang in the closet the way a bad clothing purchase can. Nothing will ruin your look more quickly or more completely than the wrong hairstyle!

Choose your stylist with great care, be willing to view your hair as an important investment in yourself, and keep the lines of communication open between you and your stylist. Remember that your stylist is an artist, and your hairstyle is a work of art. You *can* make your trips to the salon both inspiring and fulfilling—and they *can* result in your "ultimate hairstyle!"

Before moving on, refer back to your Image Identity chart to examine what specific type of hairstyle your total look requires, as well as the shape necessary to allow your hair to coordinate with your head-to-toe metamorphosis.

9 THE WONDERFUL WORLD OF HAIRCOLOR

"Blondes have more fun!"

"Women should lighten their hair as they mature."

"Light hair 'softens' your look; dark hair is severe."

"Dark hair is aging and brings out lines or wrinkles."

"Overall haircolor processing doesn't look natural."

"Since the sun brings out red and gold highlights in my hair, I should always color my hair to include these tones."

"Highlighting the hair is the most natural-looking type of artificial haircolor available today."

"If your hair is drab blond or mousy brown, highlights will 'brighten' you."

"If my skin has yellow or sallow tones, I should use a warm haircolor to complement my complexion."

"Any woman can have any haircolor, as long as it's well executed and she remembers to change her makeup to match."

All of the above statements are false. They are only a sample of the *cruelest* "haircolor myths" to which nearly all women coloring their hair have fallen prey! Artificial haircolor is a corner of the beauty world that has fostered more confusion than probably any other single area that has to do with your appearance.

Why are there so many myths, so much confusion, and so much destructive and negative work done in this area? Why is so much of what is promoted as giving "softness," "youthfulness," and "glamour" single-handedly responsible for making women look *more faded, older, more unattractive, and actually destroying the most unique and special qualities each woman was given by Nature?*

Well, my friend, it's not intentional by any means. It's just that the people who create and work with haircolor in this country lack a proper education in Basic Abstract Color Theory.

We live in an age that has created

more haircolor technology than ever before. The different ways of coloring your hair are truly mind-boggling! There is simply no color known to man that cannot be expertly created by haircolorists today. The top-notch artists is this area are the Rembrandts, the Van Goghs, and the Renoirs of our age! However, before you can possibly make intelligent and constructive use of the marvelous techniques that exist, and before your colorist executes his stunning skills, you've *first* got to know *how to choose the correct color!* And before you will know your best haircolor choices, you need to understand a little bit about *basic color theory,* so you don't get confused or waylaid into making a choice that seems like it "ought" to work but won't!

You're also going to realize that, as with some other areas of your appearance, our metamorphosis approach to your beauty is going to look *beneath* and *beyond* the practices, trends, and standard processes that currently exist in the area of haircolor. We want to make the most creative use of artificial haircolor to bring out *your* unique qualities and *your* unique beauty.

Here again, as in other areas of your appearance, the standard theories are based on achieving "one acceptable look," and conformity. They *leave out* the importance of discovering the *haircolor range* that is going to complement *your* special beauty, as well as focus on your *specific* star quality.

The common theories of haircolor are much too general for you! They must be rejected as well-meaning but *not specific enough* to work with your Image Identity. The primary reason (besides leaving out the basic laws of color theory as their underlying logic, which I'll explain momentarily) is that they tend to deal with your haircolor as *a separate entity from the rest of your appearance.* Like all other areas of your appearance, we want to begin to work with your use of haircolor holistically, as *one part of your overall appearance,* working *within the context* of your total look!

Now, let me go on record as stating that I am a firm believer in the creative use of artificial haircolor when it's done with intelligence, love, and care. I know from years of experience with my clients that no other area of your appearance can be as exciting as the proper use of haircolor! It can provide the sophistication, the dazzle, the richness, the luxury, the glamour, the elegance that can simply take one's breath away as it focuses your beauty beyond your wildest dreams!

Whenever I see the results of the creative use of haircolor in my studio, I never cease to be thrilled at the sheer magnificence it brings out in the client! To see a woman come alive, to see her skin begin to glow like polished porcelain, to see her eyes become a centerpiece of glittering jewels, and most of all, to see the inner spirit of the woman come to vivid and clear *life* always makes me feel that the proper use of haircolor is as close as one can get to actually practicing magic.

Now, of course, it's true that I have a staff of colorists who have worked long and hard with me to perfect our approach to choosing the ultimate haircolor range for our clients. However, you shouldn't feel that it can't be done for you without your putting yourself in the hands of someone who is specifically trained in the same techniques. Haircolor doesn't have to be difficult or confusing. You can achieve as exciting and perfect a haircolor as if we came into your home and created it just for you! You've simply got to discover what I call *your haircolor parameters,"* which are the "boundaries" within which a haircolor will work *for* you. Here you will find the *range* of colors that will further express your Image Identity theme, complete your total look with sophisticated perfection, and allow your special essence, your unique beauty, and your very own star quality to blaze forth brilliantly. Working *within* your haircolor parameters is the way you can discover and express the magnificent work of art Nature created you to be.

Outside of these boundaries, haircolor changes or adjustments will prove counterproductive even if they are supposedly achieving another objective that you've been told is advisable (such as "softening," "brightening," etc.). Because you'll be *fighting* the concept for your head-to-toe metamorphosis, a haircolor chosen from outside your parameters will actually conflict with the other elements of the transformation we've worked so carefully to achieve. If you allow this, you'll run the risk of not only watering down, or making less effective, your total look, but you'll actually be *canceling out* the effects of your clothing, accessories, makeup, and even your hair*style!*

Once again, before we move into discovering your exact choices, let's remember that haircolor *must be connected to your total look.* It is *not* a separate entity to be dealt with unto itself. It is simply one more piece in the jigsaw puzzle that is the total *you!*

DISCOVERING YOUR HAIRCOLOR PARAMETERS

To discover your haircolor parameters we must define two components of you. We must: (1) determine the *concept* for your haircolor as defined by your Image Identity theme, and (2) define the *color range* your natural coloring (skin/hair/eyes) requires in order to be enhanced and utilized.

Let's examine the two steps more closely so we can understand them thoroughly. *Step I.*—determine the *concept* for your haircolor as it relates to your Image Identity—means simply that your Image Identity theme, which has provided the underlying logic for your head-to-toe appearance, up until this point, must now be applied to your haircolor as well.

For example, a Dramatic (such as Joan Crawford) will require a *bold* or *vivid* haircolor to coordinate with the rest of her bold, powerful, and somewhat exotic or avant-garde appearance. Not necessarily brunette (remember, icy-blond Greta Garbo is also a Dramatic), but rather a *distinct* haircolor. Therefore, an "overall"

haircolor process would be the best method of coloring your hair, for it would provide both the *richness* and the *definition* your haircolor needs to be in harmony with the rest of your total look. (A highlighting-type process would be too muted and faded for you, whatever color you chose. It would be out of keeping with the rest of your bold appearance and would fight with, and ultimately water down, the strength of your look quite considerably. Rather than "soften" you, as the common misleading theory suggests, this type of "muted" haircolor simply *washes out* an exotic Dramatic!)

A Natural (such as Jane Fonda) requires an extremely "realistic" haircolor, one that does not appear to be artificially colored. Therefore, a few subtle "sun streaks" would be an ideal choice here.

A Classic (such as Lee Remick) needs a very elegantly understated haircolor to harmonize with the rest of her elegantly understated appearance. A very subtle process of "low lights" would be one possible choice to achieve this. Even if we were to determine that the classic could carry a vivid shade of red by virtue of her complexion tone or eye color, we would find such a theatrical haircolor extremely *inelegant* within the context of the rest of her total look. (This type of very vivid haircolor would definitely overpower the rest of the Classic's underlying symmetry, for it would call far too much attention to itself, destroying the crucial balance that is the very key to a Classic's beauty!)

On the other hand, a Theatrical Romantic (Ann-Margret or Jean Harlow, for example) would *require* this type of rich, vivid color; one that would be both flamboyant *and* soft. Fiery auburn and platinum blond are perfectly appropriate choices for these two glamour queens!

You'll find the concept for *your* haircolor on your specific Image Identity chart.

Step II.—determine the *color range* that will enhance your coloring—simply means that, after we have defined the concept for the "type" of haircolor your Image Identity requires, we must make sure we also enhance your skin tone, natural hair, and eye color. Here, as in the rest of your metamorphosis so far, we are not seeking to "correct" your coloring, we are merely seeking to make it more *exciting!* Therefore, we need to learn a little bit about your coloring—what it's composed of. Then we'll know how to take advantage of this most precious of Nature's gifts! If you really want your skin to glow and your eyes to glitter, you absolutely *must* work in harmony with your natural coloring and not seek to make it something that Nature never intended it to be! Now, this certainly does not mean that you can't undergo a quite extreme or vivid haircolor change if you so desire. It simply means that such a change must be *in connection with,* and in *harmony with,* your natural coloring. Too many haircolorists disregard this step. The result is actually very sad, for you won't come even remotely close to the stunning beauty that can so easily be achieved by *including* your natural coloring, instead of fighting with or ignoring it. When you work in harmony with your natural coloring you come up with an entire range of haircolor choices that are designed to complement and enhance the beauty that you naturally possess!

NOTE: You can*not* "change" your skin tone with makeup. This is probably the worst of the "haircolor myths." No amount of a different shade of foundation, "underbase" designed to "neutralize" or "correct" your skin's natural color, or concealing creams and powders are *ever* going to make the color of your skin anything other than what you were born with! If you're falling prey to this myth, and using most of these products, chances are good that you are wearing far too much makeup. After all, you don't want your cosmetics to be a "mask," you merely want your foundation and concealing creams to even and smooth out your skin tone. The irony is that your natural skin will positively glow with radiant clarity when you stop trying to "correct" it, when you simply let it be the beautiful shade Nature created by *accentuating* it! The tones of your cosmetics and the shade of your haircolor should *bring out* the color of your skin, not *hide* it!

To easily determine your color range based on enhancing your coloring, you need to know two things about your type of coloring: (1) the base color of your skin tone—this is called the "undertone," and it's either golden (warm) or blue (cool), and (2) the type and contrast that exists between your natural hair color, your skin tone, and your eye color. There are two types of contrast: "High Contrast" where there is a distinct difference among the hair, skin, and eyes; and "Low Contrast," where the hair, skin, and eyes blend together.

In order to make the most intelligent haircolor choice possible, as well as achieve a haircolor that is both natural-looking and exciting (within the context of your Image Identity, of course), you must both *complement your undertone:* warm skin (golden-based) requires warm haircolor (red or golden-based); cool skin (blue-based) requires cool haircolor (ash based). And *maintain your natural type of contrast:* "High Contrast" coloring requires a distinct or vivid haircolor in order to focus the vivid drama that is the inherent beauty of this type of coloring; "Low Contrast" coloring requires a more muted or saturated haircolor in order to allow the gentleness and subtlety inherent in this type of coloring to glow.

These two guidelines must always be followed, otherwise you are going to end up with a haircolor that doesn't do you justice! You will either look very faded, if you fail to maintain your natural contrast, or very stark, if you fail to complement your undertone.

Both of these guidelines will always remain the same for you. I know it's hard to believe, but it's definitely true—and you must learn *why* because you may be bucking traditional "rules" of haircolor, and it's important not to fall into the many pitfalls that are unfortunately the norm when women begin to color their hair. These guidelines *always remain the same*—regardless of age, graying hair, or suntans—because they are based on the part of your coloring that is *genetic,* they are inherited

and, like many of the other parts of you, are the things that make you *you!*

Chances are that your haircolorist may not understand this, so *you have got to* if you're going to make your haircolor choices really work *for* you! Remember at the beginning of this chapter when I stated that colorists in this country are generally not adequately trained in abstract color theory. This is exactly the area I'm speaking of now, so make sure you understand it quite completely before you enter into the world of haircolor.

To make it as simple as possible, just remember that all skin tones are divided into Warm or Cool. This is the *base* coloration of the skin we have already learned to call your undertone. The color of the undertone is either golden (*not* yellow) or blue. A golden undertone creates a warm "shade" of your surface complexion, such as ivory, peach, tawny beige, or dark brown. A blue undertone creates a cool "shade" of your surface complexion, such as porcelain, rose, olive, or black.

Any other colorations that you see in your complexion are all part of the *surface,* never the undertone. *The only two undertones that exist are golden and blue.* Ruddiness, excessive pink in the cheeks, or blotchy skin is generally caused by capillaries close to the surface showing through. A "bluish" cast to the skin usually comes from a very sheer or translucent skin, and is quite often apparent in both warm *and* cool skin tones.

A short word here about one of the more common colors one usually associates with skin tone: yellow. First, you must remember that yellow is *always* a surface coloration in your skin, never an undertone. If anyone tries to tell you otherwise, it's a sign that his basic color training is lacking, and that his haircolor advice (or cosmetics advice) may be misleading and cause a very poor choice of product or processing for you.

Everyone has yellow tones in his or her skin, *without exception.* That's because skin tone, whatever its specific variation in shade, is always a variation of beige. Since any beige tone will always have at least some yellow in it (or it wouldn't be "beige"), you can rest assured that, if you are a human being, your skin has some yellow in it too! The question here is, again, one of *base.* Is your skin a "cool" beige, with a *blue* base; or is it a "warm" beige, with a *golden base?* This is true of black skin; the tones are simply deeper here.

So the point, my friend, is don't be so overly concerned with the yellow in your skin. Be concerned with base coloration instead. Choosing a haircolor to "correct" or "counter" yellow in your skin is doomed to fail! Chances are very strong that it will only *fight with the yellow,* and turn the natural glow of your complexion into a very sallow color that is neither glowing nor healthy-looking!

On the other hand, the base of your skin (your undertone) very definitely *does* need to be complemented, as the first rule for determining your haircolor range states: *A "warm" skin tone requires a "warm" haircolor first and foremost; a "cool" skin tone requires a "cool" haircolor first and foremost.* By adhering to this very basic axiom, you are working with a theory that's going to allow your new haircolor to harmonize with and enhance your natural coloring. This is the only way an artificial haircolor can *bring out* the natural beauty of your skin and eyes.

The opposite way of choosing haircolor (which usually results from simply ignoring your natural coloring or dismissing it as "irrelevant") causes enormous "color conflict!" This is because the skin tone and haircolor are *not in harmony* with each other. Therefore, your haircolor is actually *fighting* your skin tone. The result is that your skin cannot glow, or even look particularly healthy. The usual remedy for this is to attempt to "change" the effect of your skin with makeup colors that blend with the new haircolor. Now the makeup and the new haircolor blend together, but your natural skin and eye color fight with *both* the new haircolor *and* the new makeup!

The result of ignoring your natural skin's undertone, and thereby choosing a haircolor that conflicts with it, is always that your complexion ends up looking very muddy or sallow, and that the resulting mishmash of uncoordinated colors is extremely uncomplimentary to your beauty! (Incidentally, a very common side effect from this all-too-typical approach to coloring one's hair is that you have a very hard time finding an effective lipstick shade. The lipstick that blends with your new haircolor clashes with your skin tone and appears too faded. The lipstick that blends with your skin tone clashes with your new haircolor and appears too garish!)

So how does one avoid this inharmonious approach to haircolor and avoid making a serious mistake that is going to completely wipe out the natural beauty of your coloring? Simple! Insist on adherence to the rule of *complementing the undertone of your skin with a corresponding haircolor.*

This is actually far easier than it may at first seem if you're not really all that familiar with the different haircolors that exist. It's also a far more *natural* way of dealing with your beauty, for it's the exact way Nature has combined your hair, skin, and eyes to begin with!

Mother Nature has not only given your skin tone a "base" coloration, she has also given a "base" coloration to your hair. What's more, they naturally *match!* Your hair has a base that is either warm or cool, just as surely as your skin does. The very same principle of *"base* coloration causes the specific shade" is also true of your natural haircolor.

Haircolor, like skin tone (and *all* color, for that matter), is divided into two types of color according to its base—warm or cool. "Warm" haircolor has a red or golden base, and the resulting shades range from chestnut brown to auburn to golden blond. Obviously, there are many different variations and intensities of haircolors here, but the common denominator is the "warm" base.

"Cool" haircolor has an ash base, and the resulting shades range from jet black to smoky brown to platinum blond. Here too there are many variations of intensity, but the common denominator is the "cool" base.

Furthermore, the *base* of your natural

haircolor is connected to the *base* of your skin tone (as well as the *base* of your eye color) through your genes, which are, in fact, responsible for all three elements of your coloring. They are completely and intrinsically intertwined!

This is why it is so very vital for you to begin to view your haircolor as part and parcel of the *unit* that composes your hair/skin/eyes and *not* as a separate entity unto itself. When you artificially color your hair, if you don't keep uppermost in your mind the way these three elements of your coloring naturally *relate to each other*, you run the risk of destroying the unity that is, in actuality, the beauty of your unique coloring.

Therefore, the simplest and most accurate way of determining the first step of defining your haircolor range is to always choose a haircolor whose *base* complements the undertone of your skin.

NOTE: Just as I cautioned you to learn the difference between "yellow" in the *surface* of your complexion and the *undertone* of the skin, with regard to your haircolor, you must similarly learn the difference between *highlights* visible in your hair, and your hair's *base*. They are not the same by any means, and you should *never* assume that your hair has a warm base (red or golden) simply because you detect the presence of red or golden highlights in your hair. Similarly, one of the biggest mistakes today's haircolorists make is to determine an artificial haircolor choice by virtue of "re-creating red or golden highlights."

Here's why. Like yellow in the skin, *everyone has highlights in their hair!* True, they're not always visible in everyone's haircolor (nor *should* they be!), but they're there, believe me!

Highlights are actually caused by a natural oxidation of your hair by the sun. In effect, the sun is actually bleaching your hair, causing it to become different colors that *appear* to be reddish or slightly golden in places. This bleaching is *totally* caused by exposure to the sun, which is constant and ever-present.

However, because of the difference in texture and thickness of hair, some people show highlights very easily while others hardly show any effect at all. Whether it shows or not, you can be assured that simply walking across the street on a cloudy day in the middle of winter will definitely affect the highlights that are present in your hair!

The point is, we *all* have these highlights since hair is composed of individual strands that blend together to give off an "effect" that we view as our natural haircolor! Some people have almost a "multicolored effect," which gives off the illusion of a very rich and shimmering haircolor, while others have a more "one color" effect, giving off the illusion of a very dense haircolor.

Just remember that your highlights are only an effect, and they should in *no way* determine what the base of your artificial haircolor should be. *The base of your haircolor is determined solely by the base of your skin tone.*

Now, let's look a bit more closely at Step 2: *maintaining the natural contrast of your skin/hair/eyes.*

This is actually as crucial for you as Step 1, for once again I'm afraid you're going to find a large number of haircolorists dismissing your natural contrast as "irrelevant."

Maintaining your natural contrast is the element that will spell success or failure for your haircolor! Properly working with your type of contrast will always keep you looking fresh, vibrant, and alive; failing to maintain it will certainly doom you to an appearance that is washed out, faded, and extraordinarily tired-looking.

Basically, when we are speaking of contrast, we are simply defining the natural *balance among hair/skin/eyes.* There is a natural ratio among these three elements of your coloring with which you were born. And like your skin's undertone, it is simply a part of your genetic makeup.

People have two types of contrast: (1) *high-contrast coloring:* This is where there is a distinct difference among hair/skin/eyes —Elizabeth Taylor and Cher are examples; and (2) *low-contrast or blended coloring:* This is where the hair/skin/eyes blend together for a more monochromatic, gentle scheme—Jane Fonda and Princess Diana are examples.

Maintaining your natural contrast is vital if you really want to achieve the haircolor that works in harmony with your natural coloring. *This remains true as you mature.* Remember our earlier example of Bea Arthur? Nature *never* changes any *one element* of your coloring without changing the other two in like manner.

Even during the summer, when your natural highlights tend to become more obviously visible, you must remember that as Nature is bleaching your hair, your skin tone is becoming tan as well! (This also will cause certain tones in your eyes to be more visible than at other times.)

Think of your hair/skin/eyes as one *package, and deal with it accordingly.* This is what "maintaining your natural contrast" is all about. If we are truly going to follow the principles of your metamorphosis as an *enhancement* of the beauty with which you've been blessed, we must *never* destroy this balance when dealing with your haircolor!

Maintaining your contrast is the key to keeping yourself looking vibrant, healthy, alive, and sophisticated. Fighting with, or simply ignoring, your natural contrast is by far *the single most common mistake made today in the use of artificial haircolor.*

You cannot "soften" high contrast by lightening the haircolor. You merely destroy your natural vividness, causing you to fade into oblivion! (Visualize Elizabeth Taylor as a "Linda Evans" blond and you'll see what I mean!)

You can*not* "brighten" blended coloring using a too-vivid haircolor. You merely make yourself appear silly or stark! (Picture Princess Diana as a "Rosalind Russell" brunette!)

Likewise, you should *not* think that as you mature it's necessary to lighten your hair! Don't be so shortsighted as to decide that Nature is fading your coloring. Instead, examine the entire evidence of how Nature is actually working with your overall contrast. This is the *only* accurate indi-

cation from which you should take your haircoloring cue.

What you *can* do is *accentuate your high-contrast coloring* by maintaining your vivid and distinct haircolor so that the stunning drama of your coloring is always expressed with sophistication! *Or,* if you have low-contrast coloring, what you *can* do is *maintain the soft and smoky color of your hair* (instead of overhighlighting it) to allow the gentle radiance of your coloring to be seen and appreciated. Accentuating your blend by keeping the saturated, dusky haircolor allows the sultry sensual beauty of your coloring to be expressed with elegance and refinement!

So, my friend, now you know how to discover your "haircolor parameters." By first defining the concept for the "type" of haircolor you need (as determined by your Image Identity) and then defining your color range (as determined by complementing the undertone of your skin and maintaining the natural contrast of your coloring), you open yourself to experience the joys possible in exploring your haircolor options.

Working within these boundaries, you will use your haircolor as simply one more area in which to express your soul through your appearance! You will focus your special essence and your specific beauty more effectively than you imagined possible! Welcome to the "Wonderful World of Color!"

HAIRCOLOR MYTHS EXPLORED

Since there appear to be so many conflicting theories, as well as so much confusion in the world of haircolor, let's briefly explore a few of the more prevalent concepts I call "haircolor myths." By doing so, I hope I can help you avoid falling prey to them, for I strongly feel they are extremely unwise and negative approaches to expressing your *true* and most dazzling beauty! They are all in direct conflict with the rest of your metamorphosis!

Myth #1: Blonds have more fun. Blond hair is glamorous. Anyone can be blond if the shade is correct. You will feel sexier if you become a blond.

This is one of the more common and most misleading of the haircolor myths. Blonds are *not* more glamorous than brunettes, or redheads, or any other type of haircolor! The *effect* your haircolor has on your overall appearance is totally relevant to *your* specific coloring and *your* specific Image Identity. Vivien Leigh, Joan Collins, Hedy Lamarr, Ann-Margret, and Rita Hayworth are (or were) about as glamorous as any lady gets, and none of them are blonds. On the other hand, Marilyn Monroe and Jean Harlow were not exactly slouches in the glamour-girl department either! A woman's glamour is as unique as any other part of her personality or essence. Furthermore, nowhere is the phrase "Beauty is in the eye of the beholder" more appropriate than in the area of sensual appeal (which is what glamour is actually a euphemism for, anyway).

Catherine Deneuve (Classic), Tina Turner (Flamboyant Gamine), Raquel Welch (Soft Dramatic), Victoria Principal (Soft Gamine), Arlene Dahl (Romantic), Kathleen Turner (Dramatic), and Ali McGraw (Natural) could all be described by someone as "glamorous," *each in her own unique way.* They each represent a different Image Identity, and they possess a wide variety of haircolors as well.

True glamour comes from accepting and loving the special being you are, as well as embracing and enhancing the special beauty with which you have been blessed. *You don't need to be someone else to be glamorous!* Your specific "type" of glamour will be expressed quite vividly and clearly as you begin to fully express your Image Identity in your overall appearance.

As far as *feeling* sexier if you become a blond, if you bleach your hair and feel sexier afterward, it's not because "blonds are sexier," it's simply because someone has convinced you this is true and you've bought a faulty bill of goods! If you really want to feel sexy, work first on changing your belief that you aren't—and not your haircolor! You're still *you,* after all, whatever color your hair is. Bleaching your hair won't change your feelings about yourself, it only buries them, which means they will simply come up somewhere else along the line to plague you, I guarantee!

Don't use a haircolor change to give yourself something you feel you lack. It will surely backfire sooner or later. Accept all the things you are, first! Then decide to color your hair because it expresses those things more clearly and more vividly! If that means blond, terrific! If that means you should never be blond, because this haircolor conflicts either with your Image Identity or your natural coloring, then that's terrific too!

Myth #2: A woman should always lighten her hair as she matures (or as her hair begins to gray). Nature is softening your coloring, so you must go along. Also, a lighter haircolor is less aging because it minimizes facial lines. A brunette should never re-create her original haircolor after she begins to gray. It will be too dark, stark, and look like "shoe polish."

Of all the haircolor myths, this is by far the cruelest and most damaging. Millions of women across America today have *added* years to their appearance by lightening their hair when it is not appropriate to their specific type of coloring or beauty. The result is never "soft" or "more youthful." It is only faded, washed out, and totally listless. A haircolor that results in a tired and lifeless appearance is by far the most aging choice possible!

Your most youthful haircolor is not the "lightest" or the "softest." *It is the haircolor that maintains your natural contrast.* If you have high-contrast coloring, you will destroy the balance among hair/skin/eyes with a "soft" or "lightened" hair-

color. If you have low-contrast coloring, a gentle haircolor merely maintains the natural blend that exists among your hair/skin/eyes.

Why a woman should be expected to fade away as she matures I'll never understand. The older you get, the more *distinct* your appearance should be—if, indeed, you truly agree that your outer appearance should be an expression of all you are! You've had so many rich experiences, and discovered so many facets of yourself, why shouldn't your appearance reflect them *all* in a vivid and clear manner?

Just as wine blooms as it matures, and fine cheese becomes ripe and flavorful, women can become more full-bodied, more luscious, and more sophisticated as they pass through their lives. It's tragic when women let themselves be "put out to pasture," so to speak, when it comes to their appearance by falling into all the traps that say "soften your clothes, soften your makeup, soften your hair." It's all such utter nonsense, really. Picture, if you will, Diana Vreeland or Martha Graham with frosted hair, pastel makeup, and little two-piece silk dresses! Ridiculous, right? Well, let me tell you right here and now, it's no less ridiculous when you let *yourself* be talked into a haircolor that's too light or too soft for either your coloring or your Image Identity!

It's not a question of trying to appear younger than your years—that never works because it signifies a lack of self-acceptance somewhere in your psyche. It is, however, a matter of *showcasing your vitality*, which comes from boldly expressing your experience, your sophistication, and the vast awareness your age has afforded you.

On a simple technical level, the concept of dark hair accentuating facial lines is just a misconception that was mistakenly put forth without enough thought. *Actually, a deep and rich haircolor minimizes lines in a woman who has high-contrast coloring.* In this type of coloring, the deeper the haircolor is, the lighter the skin appears, and the brighter the eye appears. The overall effect, then, is that the skin appears smoother, erased of shadows, while our attention goes immediately to your glittering eyes! When you fade or soften the haircolor here, the delicacy and smoothness of the complexion disappears and the eyes also fade. *Without the frame of vivid haircolor,* the only thing left for us to focus on are the indentations, lines, and wrinkles that have now been given prominence.

On the other hand, *when you stay within your haircolor parameters, you simply won't have to worry about which color will be aging.* Your natural vitality and freshness will be captured and expressed automatically. It's a question of *who* you are, not how *old* you are!

Myth #3: Ash-based haircolor should never be used because it's too dull, too stark, or too gray. A warm-based haircolor will make your hair look richer and more exciting.

Here, again, we're dealing with a myth that comes from much too general an approach to your hair, as well as a lack of understanding about the laws of complementary colors.

The base of your haircolor is solely determined by the base of your skin. Ash-based haircolor is "cool" and therefore is complementary to, and necessary for, people who have a blue undertone to the skin. If you ignore this basic law of human coloring, you're running the risk of making your skin look extremely sallow, and the effect of your overall beauty may become quite harsh.

For example, a woman with a blue undertone to the skin who is a natural, deep ash blond is often persuaded to add warm golden lights in a mistaken attempt to "brighten" her look. Unfortunately, instead of making her look more vibrant, the golden lights in the hair fight with the blue-based skin tone, so the only color that is visible in the complexion is yellow. This creates a very unattractive sallow effect.

Another example is the woman with olive skin (which is also blue-based) and dark ash brown hair, which was originally so dark it may have at times seemed almost black. Frequently, as she matures and her hair begins to gray in dramatic silver streaks, she is persuaded to begin to color her hair. Since she may have learned, like nearly everyone else, the mistaken theory that she needs to "soften" her haircolor, she might be convinced to choose a lighter shade of a red-based brown, such as a medium chestnut or a lighter auburn. Unfortunately, since the warm base of this new haircolor is fighting with the blue base of her skin tone, the effect is not at all rich or warm. The result, instead, is *disharmony and a very stark and glaring effect*—not at all flattering. Also, the olive shade of her complexion is going to be left looking extremely sallow because the warm base of the new haircolor is going to bring out the surface yellow of her skin at the expense of the blue undertone.

Both of these women could have found more exciting haircolor choices by staying within their haircolor parameters, which would have dictated an ash-based haircolor as the effective complement to a cool skin tone. By isolating the hair, and dealing with it as a separate entity, they actually created very negative overall results. The true beauty of an ash-based haircolor is that it is distinct and smoky, *without* an obvious appearance of "rich" highlights.

Ash-based haircolor always goes with a blue undertone to the skin. There is never an exception to this. If you go against this premise, you are going to have a very difficult time achieving the haircolor that works well for you. It may show up indirectly, such as in having a hard time finding makeup that seems to work well, or in playing havoc with the clothing colors that seem to be exciting (nothing will ever seem to be quite "right," the "way it used to be") and you may blame it on age, health, or anything else. But the truth of the matter is you simply have gotten the wrong haircolor for your skin tone!

When a woman with a soft ash-based haircolor (medium to deep ash blond, light ash brown, etc.) complements her cool, muted coloring with the beautiful dusty shades of cosmetics, clothing, and haircolor choices, allowing the gentleness of her col-

oring to show, the result is elegant and sultry beyond belief.

When a woman with a deep ash brunette haircolor complements her cool, vivid coloring with the clear, vibrant shades of cosmetics, clothing, and haircolor choices, allowing the drama of her coloring to show, the result is both sophisticated and stunning.

On the other hand, of course, if your skin has a golden undertone, you would certainly want to avoid an ash-based haircolor. In this instance, this "myth" is quite true, as an ash-based haircolor would not have the warmth required to bring out the beautiful glow your warm coloring blossoms with.

The bottom line here is, once again, *reject all general rules about haircolor.* The only "rule" that applies is "Your use of haircolor is relevant to your coloring." Stay within your haircolor parameters!

Myth #4. Highlighting the hair results in a more natural haircolor than an overall or one-process type of color. (Included in this myth is the secondary, "Highlights require fewer touch-ups, less maintenance, and fewer trips to the salon.")

A master colorist would nearly always prefer working with a haircolor that comes from mixing a formula, and is applied overall *into* the hair, as opposed to highlighting the hair, which involves stripping the color *from* the hair. Why? Because he can control the color more effectively, for one thing, since the formula he mixes dictates the resulting color. Since highlights are made by actually bleaching strands of selected hair, it's definitely a far less subtle process regardless what technique is used (the most common is "foiling").

Also, the colorist can create a much *richer* color from a formula, while the highlights merely create the effect of "brightening" the haircolor. Highlights are best done on a naturally soft haircolor. They are *never* effective on brunettes.

When highlights first came into wide use some years ago, they seemed superior to the "double-processed blonds" that were the norm. Today, however, there are far more exciting results possible with overall haircolor applications. Also, the conditioners present in today's overall haircolors are far less damaging to your hair than the stripping done by even the most subtle of highlighting processes.

As far as highlights requiring less maintenance than an overall color, that really isn't true if you're looking at the most effective way of coloring your hair. Roots *always* show on highlighted hair, even if *you've* closed your eyes to them. I hear this argument often in my salon, and invariably it's from someone who has "dark roots with yellow ends!"

Furthermore, since highlighted hair has been more extremely altered (by the chemical bleach used to strip the hair), it oxidizes in a more visible and unattractive way than a properly achieved overall haircolor does. Highlighted hair gets very brassy quite easily, and not much can be done about it!

On the other hand, an overall haircolor is much easier to touch-up as it oxidizes because you aren't constantly stripping or bleaching the hair, you're merely coloring *over* it.

In essence, whatever you *think* you're gaining in terms of making fewer trips to your salon, you're actually *losing* in terms of the effectiveness and beauty of your haircolor!

It's not that I'm antihighlights. Far from it. *In certain cases* they are definitely the most exciting choices for haircolor enhancement. However, it is my opinion, based on years of working with the top haircolorists in the world, that there is an alarming tendency among haircolorists to automatically turn to highlights as the answer to nearly any haircolor problem.

My suggestion is to proceed cautiously with highlights. They are best used in a *low-lighting* situation, where the effect is meant to be extremely subtle to the point of merely slightly "lifting" the hair a bit. This is by far the *least* frequently used highlighting technique today.

Most women would benefit from using an overall haircolor process as opposed to highlighting the hair. However, here again, the only "rule" is that you stay within your haircolor parameters!

Myth #5. Any woman can wear any haircolor she chooses, as long as it's well executed and she changes her makeup to match.

Of all the "haircolor myths," this is the silliest as far as I'm concerned! However, I must admit, this does not stop it from being a theory that prevails in much of the haircoloring done by women in this country. Part of this can be traced to the fact that haircolorists are artists and have egos. Since haircolor is their art form, as it were, they tend to subscribe to the theory that it's the most important thing in a woman's appearance, and that all other considerations are secondary and subordinate to whatever "masterpiece" they decide to create on your head!

I'm being facetious, of course. I really *love* haircolorists enormously, and respect their extraordinary wizardry to no end! However, the truly great color artists work under the premise that the ultimate haircolor for a woman is the one that brings *her* beauty out. They also realize that no matter how stunning a specific color is, it has to be *an expression of the woman involved.* From your end, the problem with this myth is not that you can't have your hair colored any way you choose. If you have your heart set on being a blond, a redhead, a brunette, or stark white with fuchsia zigzags, there is definitely going to be someone available to execute this color quite competently on you!

Any haircolor, right or wrong, is also going to appear more polished if you coordinate your cosmetics to match. If you're lucky, and the execution of both your haircolor and makeup have been skillful, you may even look quite acceptable.

But it's *not* going to be *you* no matter how great the skill of the artists involved! At the very best, it will always remain a plastic "look" that is merely pasted on top of your real beauty, which lies buried beneath. Even if you manage to get a few compliments along the way, it's not going to help you *feel* beautiful. You'll only be-

come more convinced that you have to keep the *real* you hidden away, sight unseen!

Masquerading as someone else is not the answer to expressing your beauty. The ultimate tragedy of the approach that says your natural coloring is "irrelevant" is that it's actually saying *you* are "irrelevant!" The result is that you get cheated out of experiencing the wondrous miracle that your real coloring is all about!

Your ultimate haircolor is the one that truly captures your essence and expresses it clearly as further proof that you revel in the wonderful creation that you are! It helps the world see you, know you, understand you, and, most of all, appreciate you.

Yes, coloring your hair can help you do all that. But only if it's used wisely, as one more tool for self-expression. *That's* what truly constitutes "creative haircolor!"

HAIRCOLOR PARAMETERS
(According to Your Image Identity)

The following charts give you an outline to use, in conjunction with your haircolorist, to create the haircolor that will (1) use your haircolor as a further expression of your Image Identity (which means that your haircolor will now be *connected* to the rest of your head-to-toe appearance); and (2) enhance your specific coloring (according to the undertone or base of your skin, and the type of contrast you possess).

Refer back to your Image Identity chart for more in-depth discussion of the logic behind your haircolor needs and to refresh your memory as to how your haircolor will coordinate and harmonize with the rest of your total look.

YOUR HAIRCOLOR PARAMETERS

DRAMATIC

If you have "warm" skin tone (golden-based)	If you have "cool" skin tone (blue-based)
High-Contrast Coloring	*High-Contrast Coloring*
Deep to Medium Chestnut Brown Mahogany/Deep Auburn Warm White Cover Gray completely	Black Dark Ash Brown Silver/White Gray may be left if it's dramatically streaked.
Low-Contrast Coloring	*Low-Contrast Coloring*
Medium to Light Golden Brown Light/Bright Auburn to Copper Deep Honey Blond Warm White Cover Gray completely	Medium to Soft Ash Brown Deep to Light Ash Blond Bold streaks of Ash Blond Cover Gray completely

In general, overall haircolor processes are best unless you are highlighting a dramatic streak or sweep of color.

AVOID: *Haircolors designed to "soften" your look—they are out of keeping with your majesty and power, and will tend to be very aging on you.*

SOFT DRAMATIC

High-Contrast Coloring

Deep Chestnut Brown with Red lights
Deep to Bright Auburn
Vivid Copper
Warm White
Cover Gray completely

Low-Contrast Coloring

Rich Honey Blond with golden lights
Bright Red
Bright Strawberry
Bright Golden Blond
Bright Flaxen (Yellow)
Warm White
Cover Gray completely

High-Contrast Coloring

Black
Dark Ash Brown (no highlights)
Silver/White sprays around the face
Cover Gray until hair is completely Gray

Low-Contrast Coloring

Medium to Soft Ash Brown with subtle Ash lights
Any shade of Ash Blond (deep to pale), with subtle Ash lights
Platinum
Cover Gray completely unless it's a dramatic shade of Silver or White

In general, overall haircolor processes are best, with the possible addition of very subtle highlights added afterward to simply "lift" the color slightly.

AVOID: *Overly muted haircolors, and overly lightened haircolors that are too pale, without a rich and vibrant base color (except platinum where appropriate).*

ROMANTIC

High-Contrast Coloring

Medium to Soft Chestnut Brown with Red lights
Rich Auburn/Copper with golden lights
Warm White
Cover Gray completely

Low-Contrast Coloring

Rich Honey Blond with subtle Red lights
Rich Golden Blond with subtle Yellow lights
Bright Strawberry/Light Auburn
Bright Yellow Blond
Warm White
Cover Gray completely

High-Contrast Coloring

Dark Ash Brown (no highlights)
Medium Ash Brown (no highlights)
Silver/White
Silver sprays around the face
Cover Gray unless it's sprayed around the face

Low-Contrast Coloring

Medium to Soft Ash Brown with subtle Ash lights
Medium to Light Ash Blond with Ash lights
Soft frosting around the face
Cover Gray unless it's a very soft Silver

In general, you require the richness of an overall haircolor, with the possible addition of subtle highlights to add a shimmer to the color.

THEATRICAL ROMANTIC

High-Contrast Coloring

Deep to Rich Chestnut Brown with a Red cast
Fiery Auburn/Mahogany with rich, coppery lights
Rich Copper with subtle golden lights
Warm White
Cover Gray completely

Low-Contrast Coloring

Light Golden Brown with rich lights
Rich Honey Blond with a Red cast
Bright Strawberry
Light/Bright Auburn or Red
Cover Gray completely

High-Contrast Coloring

Black (no highlights)
Dark Ash Brown (no highlights)
Silver/White
Silver sprays around the face
Cover Gray unless it's sprayed around the face

Low Contrast-Coloring

Medium to Soft Ash Brown with subtle Ash lights
Medium to Pale Ash Blond with subtle Ash lights
Platinum
Silver/White
Cover Gray unless it's frosty-looking

In general, you need the rich base from an overall color process, with the possible addition of highlights to achieve a rich, shimmering color.

CLASSIC

High-Contrast Coloring

Chestnut Brown with subtle Red lights
Medium Auburn with subtle golden lights
Medium Golden Brown
Cover Gray unless you're totally Gray
Warm White

Low-Contrast Coloring

Light Golden Brown
Rich Honey Blond with subtle golden lights
Golden Blond
Strawberry Blond
Light Auburn with golden lights
Warm White
Cover Gray unless you're totally Gray

High-Contrast Coloring

Dark to Medium Ash Brown (no highlights)
Silver
White
You may either leave Gray as it comes in, or cover it by re-creating your original color

Low-Contrast Coloring

Medium to Soft Ash Brown with subtle Ash lights
Medium to Light Ash Blond with subtle Ash lights
Soft Silver/Soft White
You may either leave Gray as it comes in, or cover it by re-creating your original color

In general, if your hair is very dark (chestnut or dark ash brown) you will work best with an overall haircolor as opposed to adding highlights. If your hair is medium to light, you may find a subtle highlight quite effective to simply add a little "lift" to your haircolor. As you begin to cover gray, you will always need to switch to an overall haircolor (the highlights will not cover the gray properly, they will only mute down the rest of your natural hair and fade the overall effect of the coloring).

DRAMATIC CLASSIC

High-Contrast Coloring

Deep Chestnut Brown
Mahogany Deep Auburn
Warm White
Cover Gray completely

Low-Contrast Coloring

Light Golden Brown
Light Auburn/Copper
Deep Honey Blond
Bright Golden Blond
Warm White
Cover Gray unless you're totally Gray

High-Contrast Coloring

Black (only if skin tone is olive)
Dark Ash Brown (no highlights)
Silver/White
Cover Gray unless it's dramatically streaked or you're totally Gray

Low-Contrast Coloring

Medium to Soft Ash Brown
Any shade of Ash Blond
Bold streaks of Light Ash Blond
Soft, snowy White
Cover Gray unless you're totally Gray

In general, you need the rich base from an overall haircolor process. This will provide the distinct *haircolor that must be maintained. If you are seeking to cover gray,* never *choose a shade lighter than your original haircolor; it will be too soft and muted for you and will give you a tired, matronly appearance that is not in keeping with your bold and sophisticated elegance.*

AVOID: *All processes designed to "soften" the haircolor. Be careful not to overlighten the hair.*

SOFT CLASSIC

High-Contrast Coloring

Medium to Soft Chestnut Brown with subtle Red lights
Rich Auburn/Copper with subtle golden lights
Warm White
Cover Gray completely

Low-Contrast Coloring

Light Warm Brown with golden lights
Honey Blond with a subtle Red cast
Strawberry Blond
Light Auburn with golden lights
Warm White
Cover Gray completely

High-Contrast Coloring

Dark Ash Brown (no highlights)
Medium Ash Brown (no highlights)
Silver/White
Soft Silver sprayed around the face
You may either leave Gray or cover it

Low-Contrast Coloring

Medium to Soft Ash Brown with subtle Ash lights
Medium to Soft Ash Blond with subtle Ash lights
Soft frosting around the face
Soft White
You may either leave Gray or cover it

In general, if you're a high-contrast person, you'll need the richness and depth from an overall color process. If you're a low-contrast person, you may find a subtle highlight quite effective to add a little shimmer, but when covering gray, you must switch to an overall process. Otherwise, the highlights will either mute down your haircolor (which will fade you) or overly "brighten" your coloring and give a brassy effect.

NATURAL

High-Contrast Coloring

Any shade of Chestnut
Rich Auburn/Mahogany
Rich Copper
Medium Golden Brown
Warm White
Cover Gray unless you're totally Gray

Low-Contrast Coloring

Light Golden Brown
Rich Honey Blond
Light Auburn
Light Copper
Warm White
Cover Gray unless you're totally Gray
NOTE: You may wish to add a few very subtle "sun streaks"

High-Contrast Coloring

Black (only if you're complexion is olive)
Dark Ash Brown (no highlights)
Silver/White
You may either leave Gray or cover as it comes in

Low-Contrast Coloring

Medium to Soft Ash Brown with subtle Ash lights
Medium to Soft Ash Blond with subtle Ash lights
Silver Gray/Soft White
You may either leave Gray or cover it as it comes in

In general, you will want the richness an overall color process provides. If you are a low-contrast person, you may simply want to add a few subtle highlights. Just make sure they always look as if the sun added them, as opposed to an obviously artificial "streaking."

FLAMBOYANT NATURAL

High-Contrast Coloring

Deep, Rich Chestnut Brown
Deep Auburn/Mahogany
Medium Golden Brown
Warm White
Cover Gray completely

Low-Contrast Coloring

Light Golden Brown with golden streaks
Rich Honey Blond with golden streaks
Light Auburn/Copper
Warm White
Cover Gray completely

High-Contrast Coloring

Black
Dark Ash Brown (no highlights)
Silver/White
Bold Silver streaks
You may either leave gray as it comes in, or cover it by either adding dramatic Silver streaks or re-creating your original color

Low-Contrast Coloring

Medium to Soft Ash Brown with Ash streaks
Deep to Soft Ash Blond with Ash streaks
Pale Ash Blond
Soft White/Silver Gray
You may either leave Gray as it comes in, or cover it by re-creating your original color

In general, if you are a high-contrast person, you should avoid highlights; choose an overall process for the depth of color it will bring. If you are a low-contrast person, you may find the addition of highlights advisable to add a dramatic, "sun-streaked" look to your hair. If you are simply seeking to cover gray, choose an overall process.

SOFT NATURAL

High-Contrast Coloring

Rich Chestnut Brown with a subtle Red light
Deep Auburn/Mahogany
Medium Golden Brown with a subtle golden light
Warm White
Cover Gray completely

Low-Contrast Coloring

Light Golden Brown with warm lights
Rich Honey Blond with warm lights
Light Auburn/Copper with golden lights
Rich Golden Blond with Yellow lights
Warm White
Cover Gray completely

High-Contrast Coloring

Dark Ash Brown (no highlights)
Medium Ash Brown (no highlights)
Silver/White
Soft Silver sprays around the face
You may either leave Gray as it comes in, or cover it by re-creating your original color

Low-Contrast Coloring

Medium to Soft Ash Brown with subtle Ash lights
Deep to Medium Ash Blond with subtle Ash lights
Pale Ash Blond
Soft White/Silver Gray
You may either leave Gray as it comes in, or cover it by re-creating your original color

In general, you will require the rich base from an overall haircolor process. However, if you are a low-contrast person, you may find the addition of a very subtle highlight adds a lovely shimmer and "lifts" your haircolor slightly.

GAMINE

High-Contrast Coloring

Deep to Medium Chestnut Brown
Deep Mahogany/Deep Auburn
Warm White
Cover Gray completely

Low-Contrast Coloring

Medium to Light Golden Brown
Deep to Bright Auburn
Bright Strawberry
Bright Golden Blond
Warm White
Cover Gray completely

High-Contrast Coloring

Black
Dark Ash Brown (no highlights)
Silver/White
Bold streaks of Silver/White
You may leave Gray as it comes in if it's dramatically streaked

Low-Contrast Coloring

Medium to Soft Ash Brown
Deep to Pale Ash Blond
Bold streaks of Ash Blond
Soft White
Cover Gray completely unless you're totally Gray

In general, overall haircolor processes are best for you unless you are using a highlight to achieve a very dramatic sweep, or your natural haircolor is fairly pale or light to begin with.

AVOID: *Haircolors designed to "soften" your look. Your haircolor should always be distinct; a "softened" color will be very tiring and aging on you.*

FLAMBOYANT GAMINE

High-Contrast Coloring

Deep to Medium Chestnut Brown
Deep Mahogany/Deep Auburn
Warm White
Cover Gray completely

High-Contrast Coloring

Black
Dark Ash Brown (no highlights)
Silver/White
Bold streaks of Silver, White, or vivid colors
You may leave Gray as it comes in if it's dramatically streaked

Low-Contrast Coloring

Light Golden Brown with warm streaks
Deep Honey Blond with warm streaks
Bright Auburn
Bright Golden Blond with Yellow streaks
Warm White
Cover Gray completely

Low-Contrast Coloring

Medium to Soft Ash Brown with Ash streaks
Deep to Pale Ash Blond with Ash streaks
Soft White/Silver Gray
Bold streaks of Silver/White
Cover Gray until you've completely turned

In general, you will require the distinct color an overall process gives. However, if you are a low-contrast person, you may wish to add highlights in a more dramatically streaked manner to "lift" your haircolor. If you are seeking to cover gray, switch to an overall process.

AVOID: *Haircolor processes designed to give a "soft" haircolor. You need a distinct color; otherwise your look will be considerably washed out.*

SOFT GAMINE

High-Contrast Coloring

Medium to Soft Chestnut Brown with a subtle Red cast
Rich Auburn/Fiery Copper
Warm White
Cover Gray completely

High-Contrast Coloring

Black (no highlights)
Dark to Medium Ash Brown (no highlights)
Silver/White
Silver sprays around the face
Cover Gray unless it's sprayed softly around the face

Low-Contrast Coloring

Light Golden Brown with Red lights
Rich Honey Brown with a Red cast
Light Auburn
Bright Strawberry Blond
Bright Golden Blond
Warm White
Cover Gray completely

Low-Contrast Coloring

Medium to Soft Ash Brown with Ash lights
Medium to Soft Ash Blond with Ash lights
Platinum Blond
Soft White/Silver Gray
Frosting around the face
Cover Gray unless it frosts the area around the face

In general, if you are a high-contrast person, you will require the richness an overall color process provides. If you are a low-contrast person, you may find the addition of subtle highlights provides a lovely shimmer to "lift" the hair slightly. However, if you are seeking to cover gray, always choose an overall process.

EPILOGUE: SOARING AWAY!

"Some people see things the way they are and ask why; I see things that never were and say why not."

—Robert Frost

Well, we've made it through this journey together. And what a trip it's been! I feel a little sad to let you go, but I also feel excited for you, because I know that *now* is when the fun really begins!

We've explored some new ideas together. We've learned some new concepts and new viewpoints. We've taken a different look at you, and perhaps shaken up your self-perceptions along the way.

You know, at this point, exactly what your special essence is, as well as the unique brand of beauty that exists solely for you.

You've learned how to express the unique combination of your outer physical and your inner essence through clothing, accessories, hair, and makeup. The only thing left at this point is for you to take off and fly with the utmost confidence in yourself!

In a way, you're actually at the beginning of your *real* journey, for now you take your metamorphosis out into the world and experience it. I'm always here if you have a question or need further clarification, but I think you'll find your "blueprint" will serve you quite well as the foundation of your ultimate self-expression through your appearance.

Thank you for devoting the time and energy to coming down this path with me. I've enjoyed being your guide, and I wish one more thing for you, at this point: that you devote the rest of your life to a deep appreciation of and an unbridled joy in experiencing the miracle that you are! If I have helped you to even begin to view yourself as the perfect work of art you truly are, then this journey was well undertaken. My very best to you always.

Happy Soaring!

DAVID KIBBE heads his own salon, Metamorphosis, in New York City. He has been featured in the pages of the *New York Post,* the *Wall Street Journal,* and *Glamour,* and has appeared on local and national television programs, including the *Today* show.

DAVID KIBBE'S METAMORPHOSIS

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The following photos are "before/after" shots illustrating the theories and philosophy I outline throughout this book. All of the individuals are actual clients of my New York salon and studio. They are not professional models, and their ages and occupations cover a wide and diverse range.

The photos were taken in a single two-day session, so any changes, such as the illusion of weight loss, improved hair texture, etc., are simply the results of using the proper shapes in clothing, hairstyle, haircolor, makeup, and accessories.

None of the photos is retouched in any manner whatsoever. The "before" shots show each woman exactly as she came to me initially. The "after" shots are the result of each woman's clear expression of her individuality in all areas of her appearance.

What I think you'll see as you study these photos is how stunning each woman is in *her own unique way*. No two women are alike, yet each is a star in her own right! Therefore, you should look at these photos not as "makeovers," but rather as the revelation of total identity; a metamorphosis of spirit, as each woman's true individuality becomes clearly defined.

All executions were done by the wonderful staff of my New York salon:

HAIR: Victor Stone, *director of hair design*
HAIRCOLOR: Therese Levinsky, *director of haircolor*
MAKEUP: Adele Fass-Licata, *director of makeup*
FASHION ASSISTANT: Barbra Jerard
PHOTOGRAPHY: Jacques Silberstein

DRAMATIC

GINA SHARPE, MERGER AND ACQUISITIONS LAWYER

The extreme Yang of Gina's physical structure suggested to me a much stronger image than she was used to projecting. When I met her, I was extremely attracted to her bold and exotic spirit, but I felt she was hiding behind a facade that was much too bland for her enigmatic beauty. This was partly a result of her somewhat conservative occupation, but I honestly felt that she was using her profession as an excuse to negate her enormously charismatic power and her sultry sensuality.

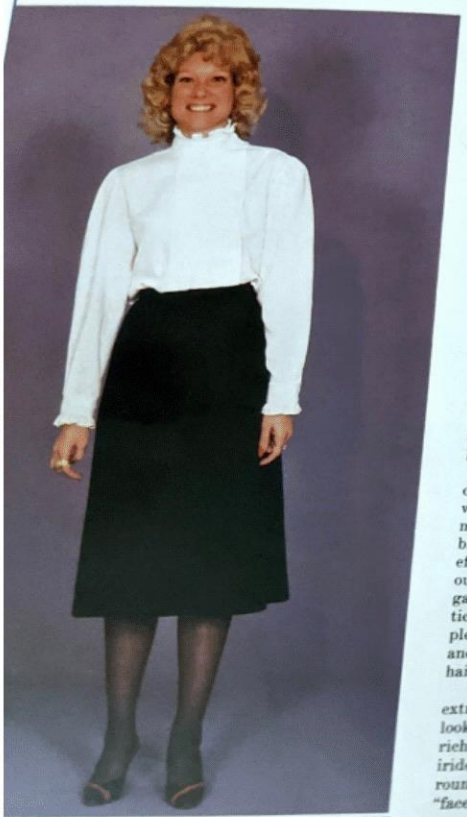
My prescription for Gina's metamorphosis: Bring out all her inherent majesty by showcasing her chiseled beauty. We began by emphasizing her sharp, angular bone structure with an architecturally shaped silhouette consisting of crisp, straight lines and very sharp edges, and accessories that reinforced the theme of geometric shapes and extreme angles. Gina can carry an extremely exaggerated version of this sculpted look, or she can scale it down in a more conservative fashion, as her "after" picture illustrates, so long as she remains true to her use of very defined, sharp outlines.

To complete Gina's *total look*, her hair is cut into a geometric shape, with an asymmetrical outline appropriate for her thick and coarsely textured curls. Her makeup is sleek and contoured to enhance her narrow, finely chiseled facial bones and straight features. Cosmetic colors from a rich, deep, smoky, yellow-based palette enhance her warm, fiery coloring.

Now the world can easily see what a powerhouse this regal lady truly is!

BEFORE

AFTER



BEFORE

SOFT DRAMATIC

JUDY MOSCHERA, REAL ESTATE EXECUTIVE

When I first met Judy, I was immediately struck by her strong bone structure, her soft body type, and her luscious facial features with prominent bones (bold Yang, with a pronounced Yin undercurrent). However, I saw right away that she was hiding her true sensuality and drama and projecting instead an appearance that was far less exciting than the real person underneath. I knew instantly that Judy was a very strong beauty, if I could only convince her to allow all her passions their full bloom!

My prescription for Judy's metamorphosis: Allow her bold physicality to be expressed in all its strength, sophistication, glamour, and sensuality. We started with a strong silhouette, sensually draped in lightweight fabric. Strong shoulders and an elongated line are crucial. Her accessories are oversized, colorful, and ornate, and her hair is first cut into a very strong and defined outline and then lavishly curled.

Judy's haircolor and cosmetic shades both complete her bold *total look*, and complement her warm, fiery coloring. Her natural haircolor is a medium chestnut brown, which she had been bleaching a pale blond for a number of years in an effort to express her instinctive craving for glamour. However the stronger, much richer auburn we gave her is far more appropriate for Judy's sophisticated Image Identity. Furthermore, Judy's complexion and eye color require much more warmth and the natural contrast that a deeper, more intense haircolor would provide.

Judy's makeup, too, had to be both strong and extremely well-polished to coordinate with her total look. Cosmetic shades were chosen from a palette of rich, yellow-based colors with a high degree of iridescence. Contours are kept strong, with added roundness, to give her the bold and shimmery "face" this stunning Soft Dramatic requires.

Judy's metamorphosis allows her passionate spirit to shine so brilliantly that this sophisticated diva will never feel like fading away again!

AFTER

ROMANTIC

LISA FOGEL, ACTRESS

When I met Lisa, I was struck first by her extremely curvy body, delicate bone structure, and very rounded facial features (extreme Yin). I also saw her doing everything possible to cover up these abundant natural attributes! Like many Romantics I've worked with over the years, Lisa had first to rethink her relationship with her soft physicality.

What I sought to do first was simply to introduce Lisa to the concept that her curves were luscious, and her delicacy was the greatest source of her strength. By teaching her about the extraordinarily magnetic powers of her Yin nature, I was able to help her become brave enough to reveal her womanly sophistication.

My prescription for Lisa's metamorphosis: Showcase her curves with an hourglass silhouette and frame her face with intricate jewelry and ornate details. Her hairstyle must be softly elaborate; subtly layered and then gently teased into a cascade of intricate curls. Very subtle golden lowlights were added around her face for a bit of extra glimmer, in keeping with her radiant *total look*.

Lisa's makeup from a clear, yellow-based palette complements her warm, vibrant coloring. The products have a moderate degree of iridescence, and are blended in soft, circular motions to create a shimmering watercolor "face."

An interesting aside to Lisa's transformation is that many of her friends commented on how impressed they were with the considerable amount of weight she seemed to have lost. Since she had not shed a single ounce, Lisa was convinced that *enhancing* her natural curvaceousness rather than trying to hide it was the key. Showcasing her delicate charm allows this dreamy enchantress to come to life!

BEFORE

AFTER

BEFORE

THEATRICAL ROMANTIC

JONI O'KEEFE, SINGER

When Joni first came to me, I was presented with a delicate, birdlike creature hidden under mounds of oversized and sharply angular clothes that gave her the appearance of a severe-looking matron. Yet I knew instantly that this was an illusion having nothing at all to do with the glamorous creature lurking right beneath the surface!

After analyzing Joni's small, sharp bone structure, her delicately curvy body, her rounded facial features, and her fragile facial bones (extreme Yin, with a slight Yang undercurrent), it was easy to see that an opposite approach was needed. Instead of her heavy, severe look, Joni needed to showcase her exquisitely elegant femininity, and allow her innate glamour to sparkle.

My prescription for Joni's metamorphosis: Emphasize her curves in a tapered hourglass silhouette with strategic crispness at the shoulders, waistline, wrists, and knees. An ornate neckline to frame her face, lavish but intricate jewelry, and a halo of soft curls add the final touches of Yin delicacy with a slight touch of Yang theatricality.

Finally, her makeup and haircolor both complete her super-glamorous *total look* and complement her warm, fiery coloring. Rich, yellow-based shades of sparkly cosmetics are softly blended with only the merest hint of contouring. A deep auburn haircolor adds the polish to Joni's transformation from stark and too-too trendy to femme fatale à la Rita Hayworth!

The most thrilling aspect of Joni's metamorphosis is that at last her sensitivity and warmth, which so completely characterize her inner spirit, are clearly on display for the entire world to appreciate and love!

AFTER

BEFORE

CLASSIC

MARY YOUELL, ADVERTISING SALES

Mary originally came to me with all her natural elegance hidden beneath too much fluff. Like many Classics I've encountered in my work, she had a difficult time trusting that her perfect symmetry (balanced between the extremes of Yin and Yang) was best enhanced in the simplest ways possible. She obscured her innate gracefulness with busy prints, fussy details such as gathers and tucks, and a curly perm that was ruining the texture of her elegantly sleek hair. The result was that Mary appeared to be far less sophisticated than the refined aristocrat lurking just beneath her prim surface.

My prescription for Mary's metamorphosis: Eliminate all excess and strive for elegant simplicity. We began our work with the concept that Mary's symmetrical bone structure, body type, facial bones, and features are like a flawless diamond needing only a simple setting to allow the purity of her beauty to sparkle brilliantly. Clean lines in softly tailored shapes form the basis of her clothing. Accessories are tailored, symmetrical, and understated, with jewelry of either precious or semi-precious stones and metals, or very high quality costume reproductions.

Her makeup is softly blended from matte products in primarily neutral shades of the yellow-based, rich palette that complements her warm, fiery coloring. Likewise, her haircolor is warm, to work with her natural coloring, with only the subtlest of golden lowlights added to give a slight lift to her face without destroying either her natural intensity or her Classic understatement.

Finally, her refined *total look* required a hairstyle that was much sleeker than her frizzy perm allowed, so the first step was to blunt-cut her hair into a smooth bob, with just a slight wave added for subtle movement in a graceful line.

It was truly exciting to help Mary's bland appearance give way to the creature of utterly refined sophistication she really is!

AFTER

DRAMATIC CLASSIC

DIANE ROSKIES, ATTORNEY

Diane came to me with very little understanding of her naturally elegant beauty. Growing up with six brothers, she'd adopted a tomboy stance at an early age in order to simply survive! Diane's male-oriented approach to her appearance was further encouraged by her career as an attorney specializing in the estates of wealthy clients. Her persona had the clichéd "success-look" that consisted primarily of hiding any traces of her refined femininity.

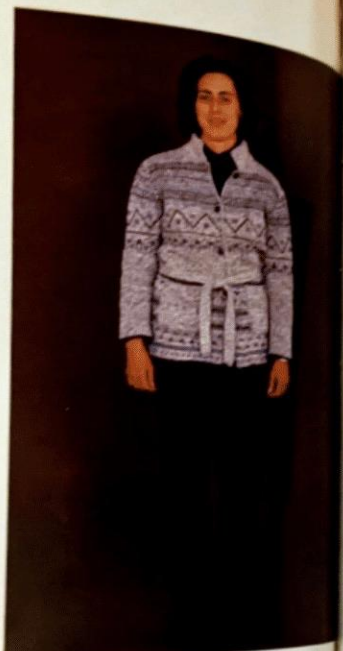
Before persuading Diane to fully realize her physical potential, I had to convince her that we wouldn't sacrifice either her individuality or the special considerations of her work. By emphasizing her basic symmetry with angular edges, (balanced, with a Yang influence), I sought to help Diane create an appearance that honestly expresses her natural refinement, power, and regal bearing.

My prescription for Diane's metamorphosis: View her as if she is a Greek Goddess chiseled in Italian marble. Clean lines with sculpted edges executed in luxurious fabrics of moderate weight form the basic shapes of her wardrobe. Her jewelry is elegant, somewhat large, and very geometric, while her accessories are tailored and trim.

Her hair is cut into a smooth bob with beveled edges, then blown back off her face to allow her beautifully sculpted bone structure to express its full majesty, as well as to finalize her architecturally defined *total look*. Her haircolor needed more depth and intensity to reiterate her Dramatic Classic power, as well as to emphasize her natural high-contrast coloring. This meant restoring her originally dark ash brown haircolor so that she is once again the vivid brunette with porcelain skin and sapphire eyes Nature created!

Finally, her makeup is blended with angular contouring to again emphasize her chiseled bone structure and sharp facial features. Cosmetic colors from a clear, blue-based palette complement her cool, high-contrast coloring. Deep smoky neutrals in matte products allow her face to be strong and sculpted.

Diane and I were both totally delighted to experience her metamorphosis into a completely refined and elegantly chic woman filled with all her strength and power.



BEFORE

AFTER

SOFT CLASSIC

JANE BRESCHARD, ADVERTISING EXECUTIVE

When I met Jane, I knew instantly that she had the potential for an extremely lovely beauty evocative of a gentler era than today's harsh and hectic times. With a symmetrical bone structure, a slightly soft body type, and somewhat rounded facial features (balanced, with a Yin influence), Jane was an extraordinarily gracious and genteel lady just waiting to blossom in all her refined elegance.

My prescription for Jane's metamorphosis: Keep everything clean, symmetrical, and flowing. The silhouettes I chose consist of simple lines with smooth fluidity executed in luxurious but lightweight fabrics for understated draping and soft movement. Her accessories are smooth, curved, and tapered in shape, with a slightly delicate touch, and her jewelry is symmetrical and rounded, again with a delicate, somewhat antique feeling, although never fussy or overdone.

Her hair is soft and immaculately coiffed to be in keeping with her gracefully sophisticated *total look*. We cut it into a smooth bob with very gentle layering around the face to give it a cloudlike effect. We kept the original shade of soft ash brown, merely creating a formula to cover grey. A simple set on hot rollers gave it a bit more sweep, but she can also blow it back off her face for an easy alternative that will still provide her with the smooth, halo effect she needs.

Jane's makeup, from a blue-based palette of dusty shades, complements her cool, blended coloring. Soft neutrals with a hint of subtle color create a gentle and elegant "face." The products are applied in soft circular motions to emphasize her soft features.

Jane's emergence as the epitome of a gracious lady expresses her uniquely graceful sensitivity and lovely spirit.

BEFORE

AFTER

NATURAL

DIANE DAVIS, PHYSICAL THERAPIST AND HOLISTIC HEALER

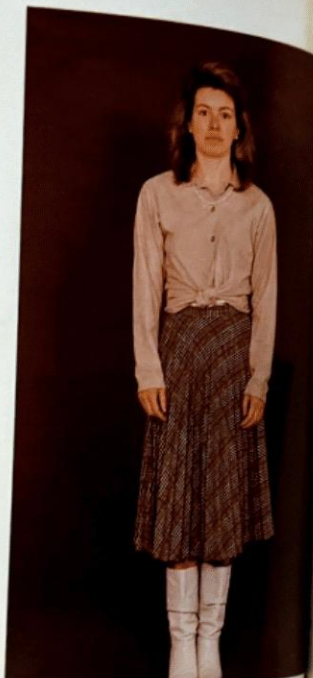
When Diane first visited me, I saw right away that she didn't know quite how to focus the great potential in her appearance. She is naturally muscular with slightly angular bone structure, and broad, open facial bones and features (soft Yang). The trick was to capture her freshness, her vitality, and her "girl-next-door charm," without allowing her to appear dull or sloppy. Like many Naturals, Diane had the most difficulty expressing her unaffected glow when she wanted a bit of extra pizzazz or glamour.

My prescription for Diane's metamorphosis: Always allow her wonderfully taut, well-toned body and refreshingly open spirit to form the foundation of her appearance. Her clothing shapes are blunt-edged geometrics with relaxed or unconstructed outlines. Anything too tailored, too detailed, or oversized will only hide her freshness. Her accessories, too, are simple, clean, and ever so slightly loose, for easy mobility. Nothing overdone could ever be as glamorous or sexy on Diane as a bit of her own skin showing through. Glitz in fabric or jewelry is fine, as long as the shapes are kept simple.

Her hairstyle is heavily layered and lightly blown, to give her the freedom of a loosely tousled outline that would be in keeping with her fresh *total look*. Diane's natural ash blond hair had previously been streaked with gold, which fought her blue-based skintone and made her complexion sallow and her eyes fade. After eliminating these incorrect warm tones, we added frostier lights over her entire head. This provides a more complementary frame for her rose-beige skin, and still allows her an "outdoorsy glow" without the brassiness of the yellow lights.

Finally, Diane's makeup is chosen from a dusty, blue-based palette to complement her cool, blended coloring. Soft, smoky neutrals with a hint of vibrancy are subtly blended in softly angular shapes. When she wants a touch of extra pizzazz (as in the evening outfit pictured), she adds a bit of sheer frost over her eye makeup and blush to sparkle without appearing overdone.

Diane's metamorphosis into a fresh and sexy beauty helps her to show the world what a totally exciting creature she truly is!



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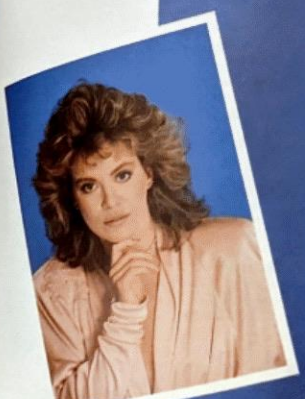


AFTER

BEFORE

FLAMBOYANT NATURAL

MARCIA FARROT, ART CURATOR

Marcia is a large woman with big bones and slightly wide, blunt features, (strong Yang with blunt edges). When she came to my studio, she had some difficulty understanding that her largeness was an asset rather than the liability many Flamboyant Naturals are brainwashed into accepting as their lot. To me, largeness equals drama, and broad bones simply provide more room for displaying exciting clothes and accessories! I set out to help Marcia realize the stunning potential her strong physicality suggested.

My prescription for her metamorphosis: Create an appearance that is bold, free, and wild, filled with drama, life, and vitality. Her clothing shapes are strong geometrics with blunt edges (not sharp). Their outlines are relaxed and unconstructed, with sturdy accessories. Her jewelry is big, bulky, and extremely artistic. Lightweight textures layer well and give an exciting quality that adds enormous interest to the fabric.

Marcia's naturally curly hair is layered into a loose mane, lightly blown for maximum fullness and freedom, which is in keeping with her fresh and bold *total look*. Her hair had been tinted to a light strawberry, a few shades lighter than her original color. I felt she needed a bit more strength here, so we made the color slightly deeper and richer, turning it into a light auburn instead.

Marcia's makeup, chosen from a clear, yellow-based palette, complements her warm, vibrant coloring. The products are primarily matte, with smoky neutrals brightened by a hint of strong color and blended into softly angular shapes.

Vibrant, alive, bold, and filled with warmth and power, Marcia is now clearly visible as the joyous free spirit she truly is!

AFTER

SOFT NATURAL

TRISH LANDE, PUBLISHING EXECUTIVE

When Trish came to me, she knew she was attractive, but she didn't know quite how to express herself. Because her angular yet slightly delicate bone structure is combined with a soft yet slightly broad body type (very soft Yang, with a Yin undercurrent), she had a little trouble expressing herself in her appearance. Certain clothing and hair styles seemed to give her a blowsy, puffy look that made her appear heavier than she actually is. And she was aware that sometimes she ran the risk of appearing dowdy or matronly, which she certainly didn't feel was her true persona.

My prescription for Trish's metamorphosis: Work for an image that combines her freshness and her sensuality at all times. Her clothing must be soft-edged geometrics in shape, but also relaxed and unconstructed in outline. Furthermore, there must always be a slight fluidity to her silhouette, and to avoid obscuring her shapely figure, she has to be careful that nothing is extremely oversized. Fabrics must be lightweight enough to drape softly or flow, and very lightly textured to add a feeling of sensuality. Her accessories are somewhat delicate and tapered, but always simple and clean. Her jewelry has a very artistic bent with a bit of delicacy in the shape and workmanship, and a tendency towards loosely hanging dangle.

Trish's hairstyle was too long, too blunt, and too plain for her beautiful and sensual facial features. We gave her a shorter style that is very layered on top and around the face to gracefully accentuate her natural facial fullness. This sexy, tousled style also maintains the loose freedom her *total look* requires. A very subtle red light was hennaed into Trish's chestnut tresses, which adds a soft glimmer without destroying her natural intensity and contrast.

Finally, Trish's makeup complements her fiery, warm coloring. Rich, yellow-based colors with just a hint of sparkle are blended in circular motions to create a very subtle watercolor effect.

The result of Trish's metamorphosis is that her entire spirit is now fully on display for the world to enjoy. Not only is her shapely figure finally enhanced in all its luscious glory, but her sweetness, warmth, sensuality, and vibrant joy are also expressed to their fullest degree!

BEFORE

AFTER

GAMINE

MARCY GLANZ, ADVERTISING COPYWRITER, MOTHER

Marcy came to my studio shortly after having a baby. Although she was still feeling apprehensive about her post-pregnancy figure, many women would give their eyeteeth to be as boyishly thin as Marcy actually was! Basically, she dressed in extremely unstructured and oversized clothing designed to obscure her petite stature. Like many Gamines I've worked with over the years, Marcy had always considered her height a liability and had spent a great deal of her life trying to "dress tall."

My first concern was to get Marcy to perceive her natural qualities in a positive light. Physically, she was filled with contradictions: small in stature, with extremely large facial features, she possessed a very defined bone structure that was nevertheless quite delicate (combination of opposites). What's more, inside she was dynamic, vitally alive, and an absolute bundle of energy—she certainly didn't *feel* small!

My prescription for Marcy's metamorphosis: Capture her extraordinary energy in her appearance, while retaining the crisp, fresh qualities that are the key to her special, endearing appeal. Sculpted shapes with sharp edges that skim the body form the basis of her clothing. A staccato silhouette expresses Marcy's vivacious animation by utilizing an excess of detail such as piping, outlining, and crisp trimmings. High color contrast and a mixed, multicolored effect further breaks up her line, and avoids becoming boringly overblended.

Marcy's plain hairstyle prevented her large eyes and delicately sharp facial structure from sparkling. We gave a "boyishly chic" style that is cropped close to the face, with heavy layering on top and lots of feathering around her face. This keeps her always looking tousled, fresh, and slightly mischievous, as her *total look* requires.

Marcy's makeup, from a yellow-based, rich palette, complements her warm, fiery coloring. A smoky makeup of matte products with crisp and deep intensities keep her enormous "doe" eyes twinkling.

When Marcy finally remarked to me that for the first time in her life, she felt proud to be so petite and delicate, I knew we'd won the battle together. At last, she feels sparkling, fresh, and charmingly chic!

BEFORE

AFTER

FLAMBOYANT GAMINE

MARYROSE LEGGIO, INTERIOR DESIGNER, SINGER

Maryrose's first visit to my salon showed her hiding behind a facade of very unconstructed, oversized clothes in bland colors. These shapeless silhouettes totally obscured her extremely well-toned body, and made her seem very dry and rather boring. I felt this was a particularly cruel illusion, since anyone meeting Maryrose would immediately be struck by the almost childlike wonder she seems to exude, as well as by her slightly raucous, even bawdy sense of humour!

After analyzing her unique marriage of petite stature, angular bone structure, rounded facial features, and sharp facial structure (combination of opposites, extra Yang), I desperately wanted to help Maryrose express her vivacity, wit, and offbeat sophistication.

My prescription for Maryrose's metamorphosis: Capture her dichotomy of Yin and Yang by working with opposites in clothing shapes, and add extra drama by going all out with flamboyance and wit in accessories. Her clothing shapes must combine body-skimming snugness with cropped and boxy opposition. The shoulders are kept strong to accommodate her broad bone structure, and all shapes are sculpted and geometric to express her extra dose of Yang. An interplay of opposing prints captures her animation as does an excess of vibrant detail, and a multicolored splash of vibrant colors keeps her silhouette sparkling and lively.

In keeping with Maryrose's saucy and spirited *total look*, her hair is cut into an asymmetrical shape. This allows her tousled curls to spill luxuriously over one ear, while still retaining an overall sculpted outline and letting her animated facial features show through.

Finally, Maryrose needed a makeup that was deep and smoky, with just a hint of vibrancy to complete the picture. Matte products from a blue-based, clear palette complement her cool, high-contrast coloring. Sculpted contours are kept fresh, with heavy emphasis around the eyes. This gives Maryrose the "waif" look that is both so endearing and exciting on her unique face.

A combination of childlike innocence and worldly womanliness, this is a lady of spunk, spice, and vitality filled with an utter exuberance for life. And now the world knows it, too!

BEFORE

AFTER

SOFT GAMINE

HEIDI LANDAU, ADMINISTRATIVE ASSISTANT

My first impression of Heidi was that this young lady was hiding everything special about her very specific beauty. An extremely petite and curvy young woman with a slightly angular bone structure, full and animated facial features, and slightly sharp facial bones (combination of opposites, extra Yin), Heidi was afflicted with what I've come to call the "Soft Gamine syndrome." How does one integrate an outer physicality that clearly spells adorable, doll-like and bubbly, with an inner spirit that is filled with drive, spunk, energy, and ambition?

My prescription for Heidi's metamorphosis: "Good things come in small packages!" We began by showcasing both her delicacy and her shapeliness, and then animated her look with lots of colorful detail. Her clothing shapes are sculpted curves that beautifully define *her* lovely figure in a most sophisticated fashion. Her accessories are crisp and curved, with an excess of detail and contrasting trim to maintain freshness.

Heidi needed drastic changes in both hairstyle and haircolor to complete her *total look*. Artificial blond streaks had faded the vibrant intensity of her natural coloring. After eliminating the over-bleached effect, we restored her much richer chestnut haircolor, and then added a very subtle red light around her face. This immediately gives focus to Heidi's bright spirit, and returns to her the vitality that had been robbed from her!

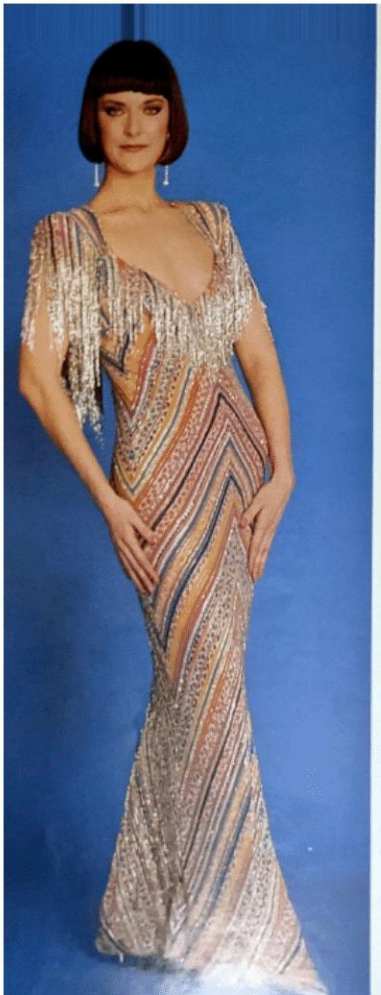
Next, Heidi needed a hairstyle that would provide movement, freshness, and sexy sophistication. Her previous style had overpowered her delicate facial features and obscured her animated personality. A cropped cut, left full on top with added layering, along with heavy feathering around the face, is far more chic and exciting. It also allows her natural wave to express itself in a very softly tousled fashion that retains her freshness.

Finally, Heidi's makeup had to be changed from too pale, too pink, and too muted to a rich, yellow-based palette that is complementary to her fiery, warm coloring. Deep, smoky eye shadow with a hint of vibrant sparkle emphasizes her enormous saucer eyes, while crisp vibrant tones add freshness and clarity to her bow-shaped lips and apple cheeks.

Together, we watched Heidi emerge from a somewhat washed-out and rather bland looking girl into a young lady of sophistication, sparkle, and chic elegance. At last her wit, charm, and effervescent bubble is clearly visible!

BEFORE

AFTER



EXTREME YANG

LISA STEINMAN, ACTRESS

Lisa is the epitome of the contemporary woman who is reminiscent of such statuesque beauties as Greta Garbo and Alexis Smith. She is a striking example of the charismatic appeal of the Yang, as her physicality, when fully expressed in her appearance, showcases her strength, her power, her smoky glamour, and her sultry femininity.

Naturally, Lisa's Yang beauty is physically evident in her angular bone structure, her taut and narrow body type, her chiseled facial bones, and her sharp and straight facial features. Furthermore, the texture of her skin is thick and smooth, while the texture of her hair is flat and silky-sleek.

To express the extreme Yang of her physical makeup, Lisa wears architecturally sculpted silhouettes that emphasize strong shoulders and a very narrow, elongated line. Details, accessories, and jewelry are always sharply geometric, while her hair and makeup are sculpted, sleek, and angular.

Lisa is like an art deco princess, surrounded by the smoky glow of her sultry charisma!

EXTREME YIN

SUSAN SLAVIN, ACTRESS, AUTHOR, ENTREPRENEUR

Susan is a true old-fashioned beauty, reminiscent of the glamorous Hollywood movie queens of an earlier era, such as the ravishing Hedy Lamarr or Vivien Leigh. She is an enchanting example of the magnetic appeal of the Yin, as her physicality, when fully expressed, showcases her delicacy, her sensitivity, her vulnerability, her sparkling glamour, and her luscious femininity.

Susan's Yin loveliness is evident in her delicate bone structure, her soft and curvy body type, her small facial bones, and her rounded facial features. Furthermore, her skin tone is especially translucent and luminous, and the texture of her hair is luxuriously soft and wavy.

To express her extreme Yin physical makeup, Susan wears hourglass silhouettes that showcase her tiny waist and frame her lovely face with ornate detail. Her jewelry is delicate and intricate in workmanship (although it may be lavish, it will never be chunky or bulky), and her accessories are rounded, tapered, and very delicate. Her hair and makeup are stylized and ornate, with an elaborately curled coiffure and a shimmering watercolor "face."

Susan is like a beguiling and radiant jewel that sparkles in an intricately ornate setting.

YANG FACE

LISA STEINMAN

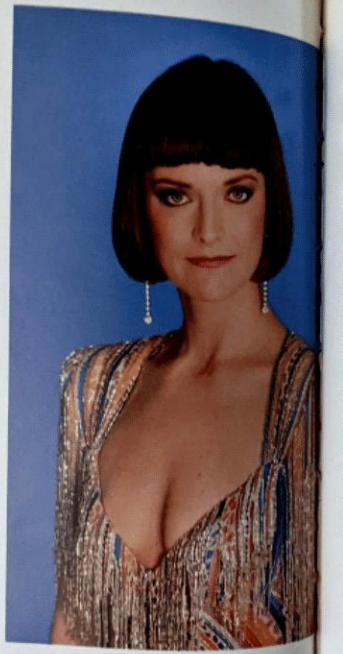
To fully express Lisa's extreme Yang beauty, her hair and makeup are kept sculpted, angular, sleek, and geometric. Her makeup is smoky and dramatic, blended in angular shapes to emphasize her almond-shaped eyes, prominent facial bones, and straight, narrow lip line.

Matte products keep her makeup elegantly mysterious, while strong, clean, crisp, outlines keep her contours prominent and sharp. Her cosmetic shades are chosen from a palette of blue-based, dusty colors to complement her cool, blended coloring. Her extreme Yang persona dictates a deep use of this palette, with a preponderance of dusty fuchsias, smoky purples, and flat lavenders.

Lisa's hair is cut into a sleek bob with beveled edges to give it strong outline and take advantage of its natural silky-smooth texture. A simple blow dry with a flat brush is the only styling necessary.

Lisa's natural, deep ash blond haircolor had just the right intensity for her cool, dusty coloring. Highlights would have destroyed the elegantly blended coloring of her smoky beauty.

The result of our chiseled approach to Lisa's face is that her strength, power, and sultry sophistication are evident in her hair and makeup. Therefore, her face is in perfect harmony with the other elements of her appearance, creating a polished and unified *total look* that clearly expresses her unique identity!



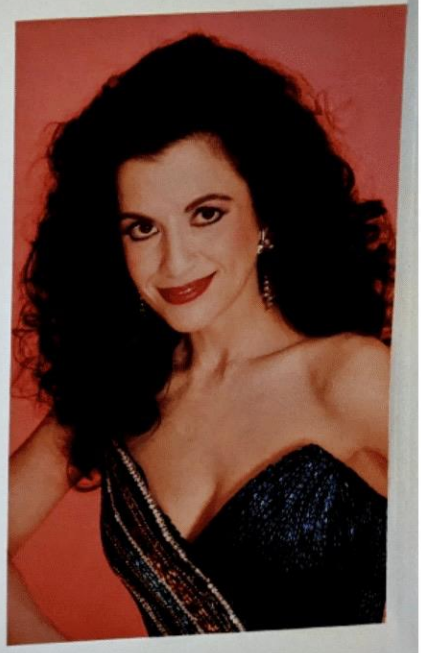
YIN FACE

SUSAN SLAVIN

To fully express Susan's extreme Yin beauty, her hair and makeup are kept soft, stylized, intricate, and ornate. Her makeup is shimmery and glamorous, blended in rounded contours to emphasize her large and luminous eyes, her soft, rosy cheeks, and her lusciously full and glossy lips.

Iridescence in the products helps express Susan's delicate sparkle. All her cosmetics are then blended together in a soft watercolor fashion for a smudgy look without any sharp lines. Her cosmetic shades are chosen from a palette of blue-based, clear colors to complement her cool, high-contrast coloring. Susan's extreme Yin persona dictates a soft use of this palette, with a preponderance of hot pinks, sparkly violets, and frosty lilacs.

Susan's hair is left luxuriously long, with selected layering to enhance the natural wave. A simple set on hot rollers, brushed out softly and left to cascade gently in intricate ringlets around her face is the only styling necessary.

The color of Susan's natural raven tresses simply couldn't be improved upon, given her cool skin tone and high degree of contrast. Highlights would destroy the theatrical intensity of her radiant beauty.

The result of our glamorous approach to Susan's face is that her magnetic appeal, her delicacy, and her shimmering sophistication are evident in her hair and makeup. Her face is in perfect harmony with the other elements of her appearance to create a polished and unified *total look* that clearly expresses Susan's unique identity!